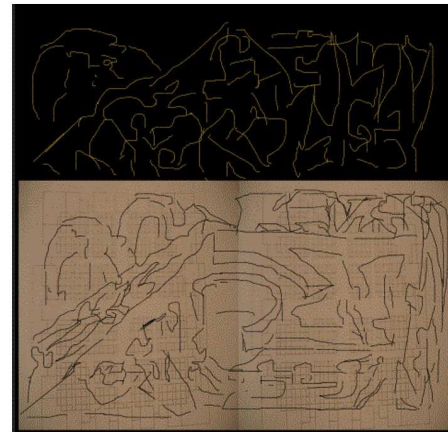


M->Orphic Journal August vol 2

Fragments of the Target

by Edwin VanGorder

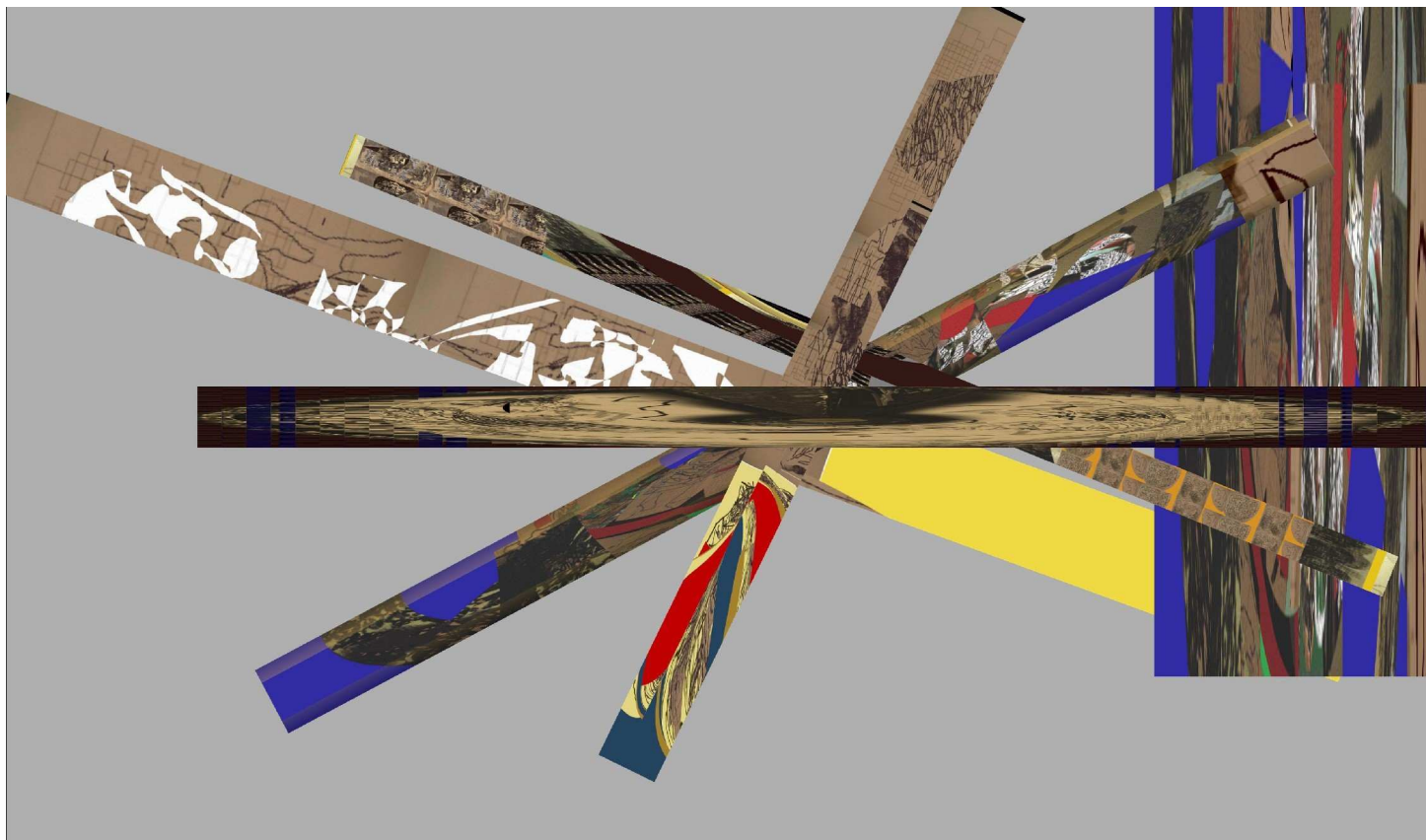


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The idea to develop for this Rhizome M->Orphic Journal is a “transference” of the Rhizome-Trace (Tracey-Drawing Research network) inter Institutional Critique- towards the Archilovers zine space which I like to build in. The Structure created towards that space has to do with using the inner fold of the virtual sketchbook I indicate as having a kind of columnar quality I can kind of build around. In relation to this is the use of a slope, a combination of the ramp like origins of city walls, and the hipped roof as a kind of plastic ensemble that can course levels. This then is the “slippage- throwness- therebeing.

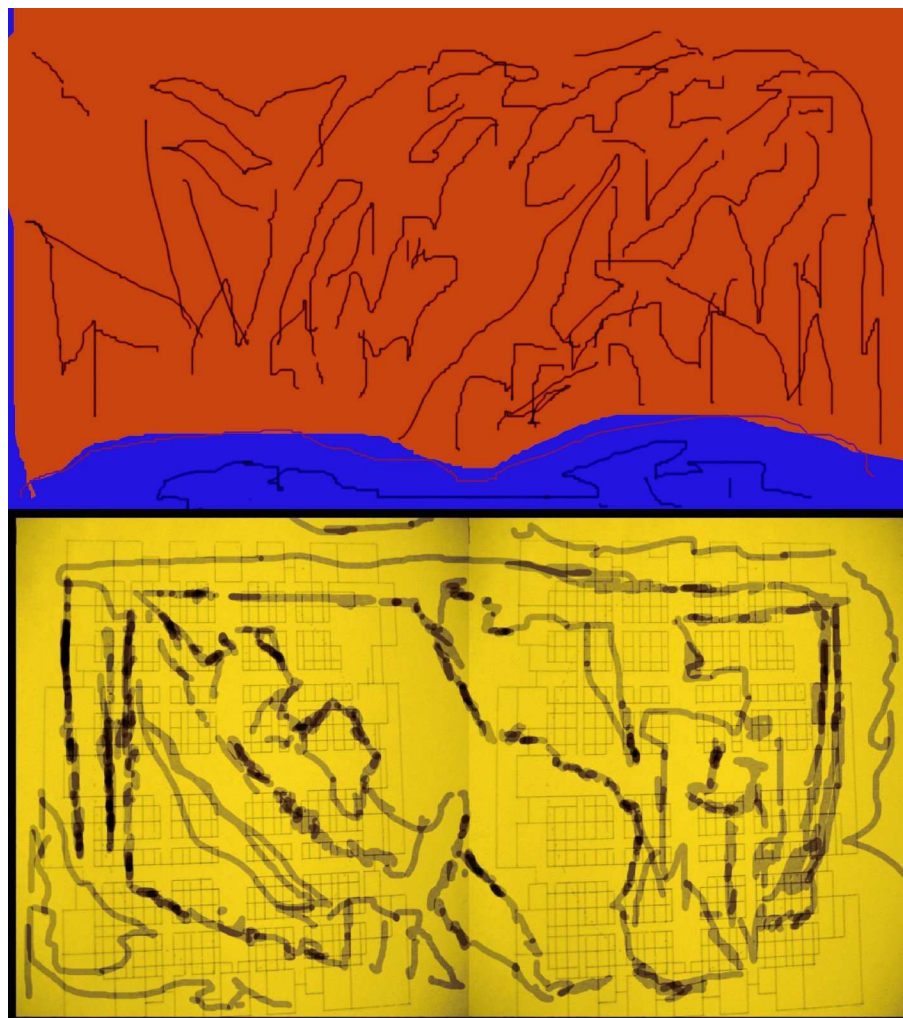
These interpenetrations stem from Boullée and Ledoux which as a pair have a trace-rhizome dialectic. The seemingly bland idea of symmetry Davinci largely emphasized in his architectural denomination is actually a form of *terribilitas*, self centeredness as recognizing the human construct of perception as precisely that. This hand he contributes to Mannerism is that of the first architects mentioned in which the poetics of space that devolve from the picturesque or recognitions towards an abstract topology in the tropes of reference yield momentum to an underlying poesis, a kind of open space to consider the bloodedness morphogenic to Primeval chaos.

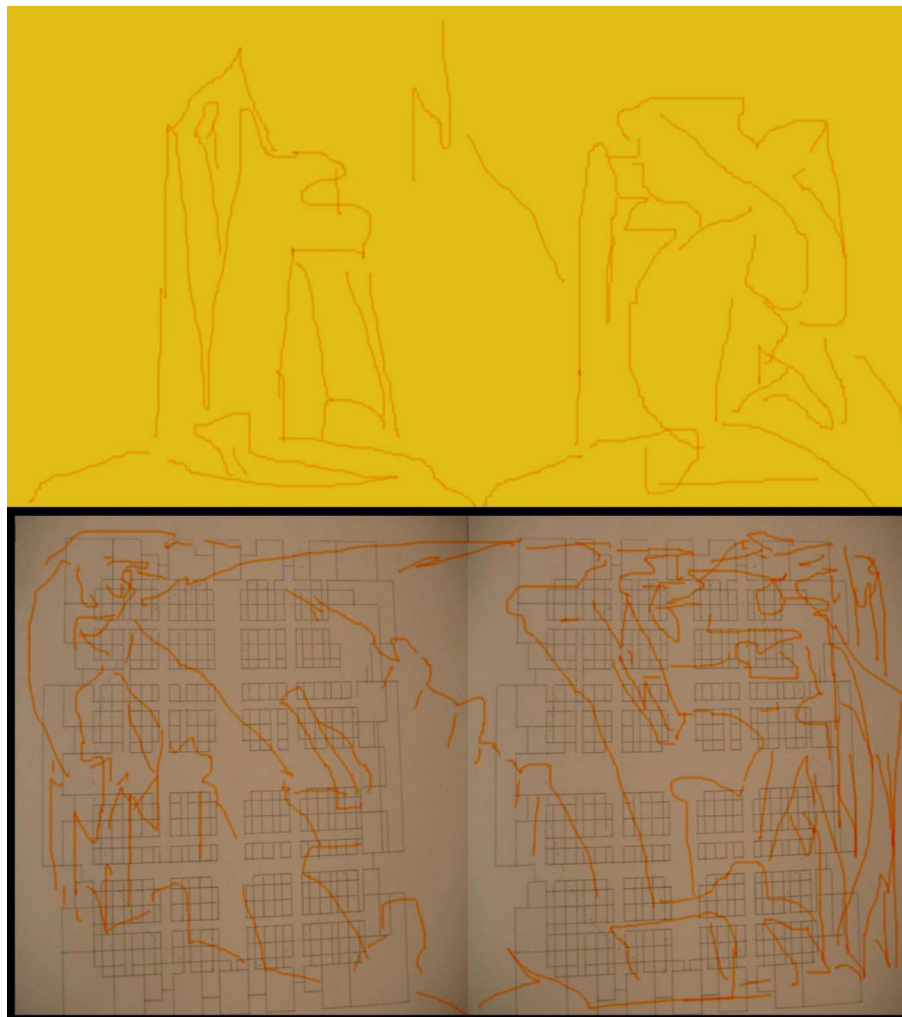
The computer vocabulary of a loopage I maintain in carpentry cognates touches upon an Orphic origin which often arrive to written analysis at a moment of recognizing that In Duchamp's Anemic Cinema there is no room for Post Modern Mourning- the room dreams the dreamer . In that work the “report” or logos of the “record” (literally a phonograph record with a visual domain developed of visual spirals linking the aural and the aura)... and so of ten Anemic Cinema is considered the pivotal moment of an art-language architecture.

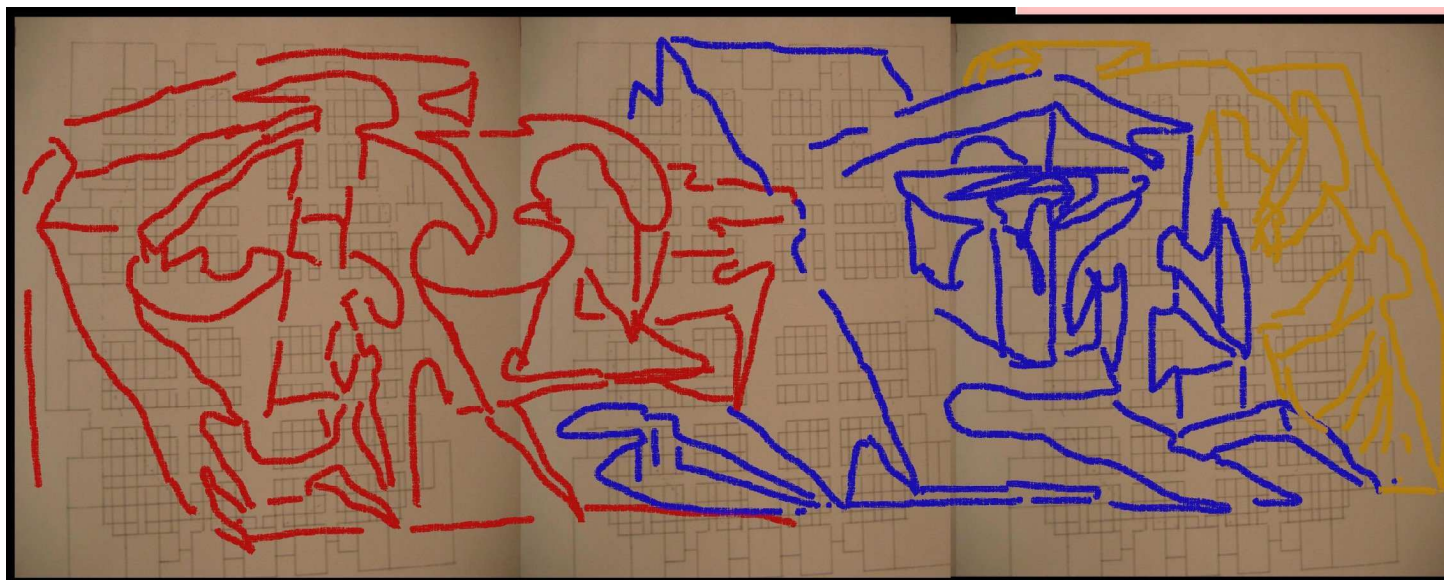
My works are not terribly symmetrical but they do seem to take a kind of target motif to a wayward journey that meets the morphological arrow (sets of topographical information).



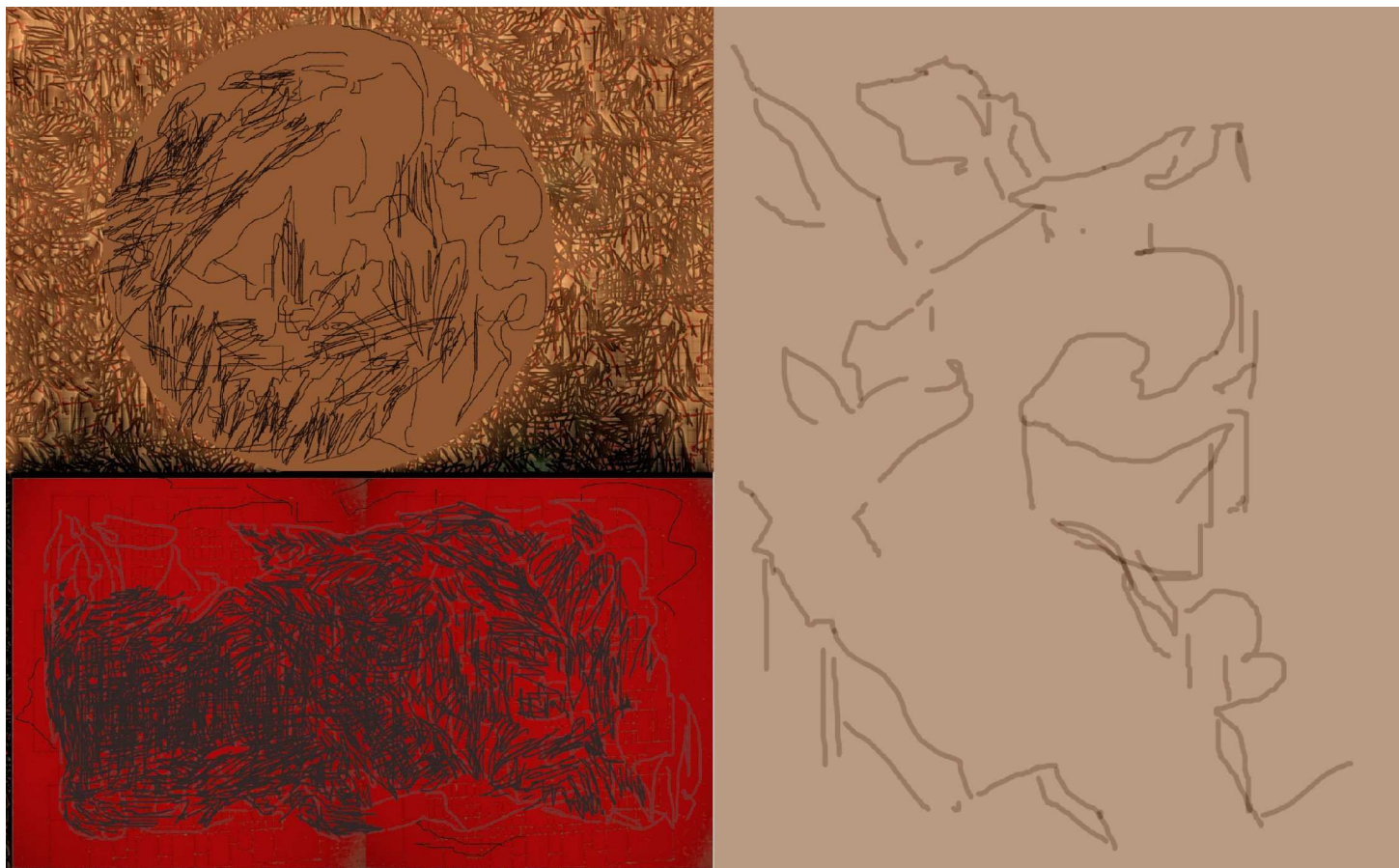




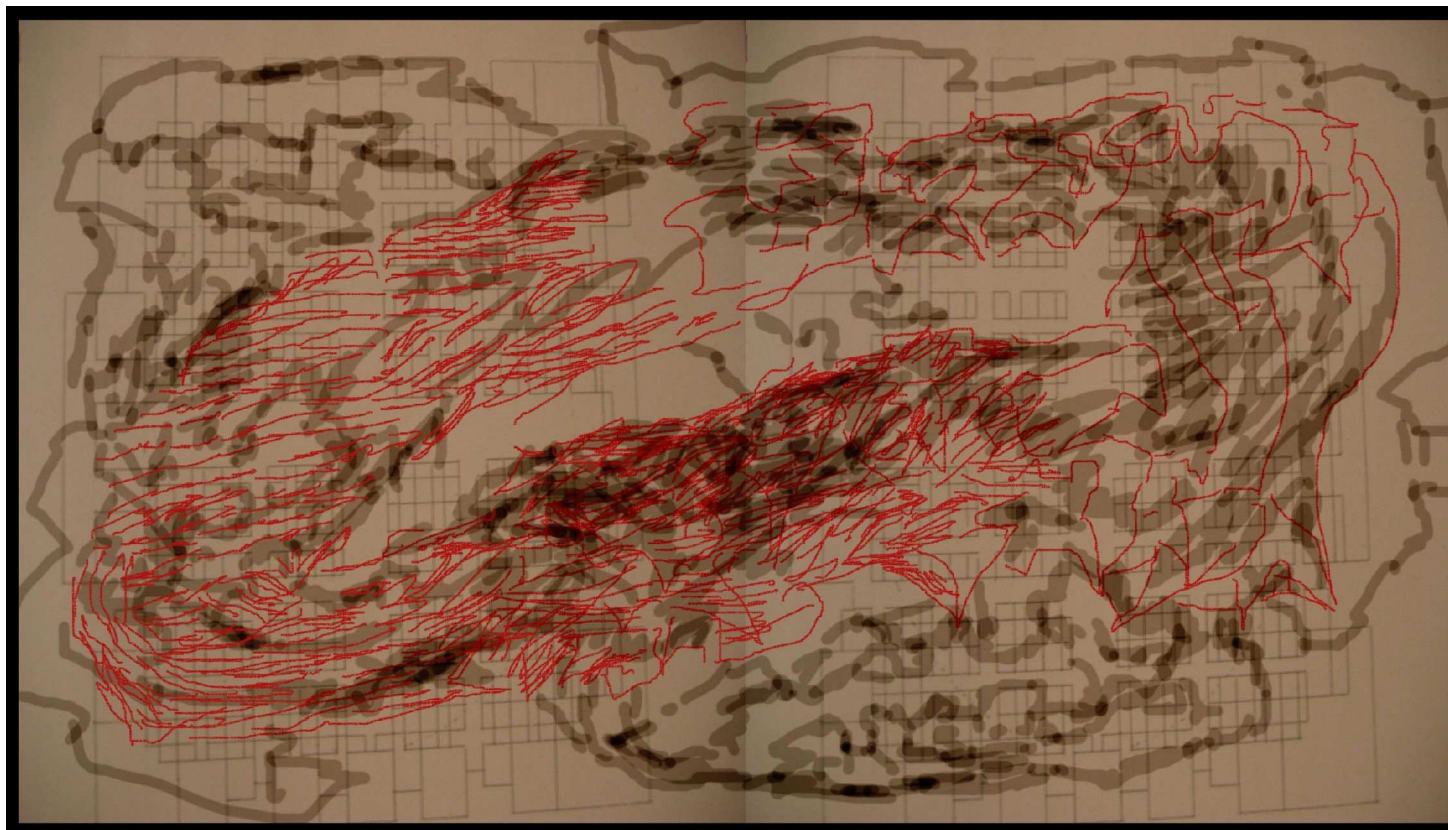




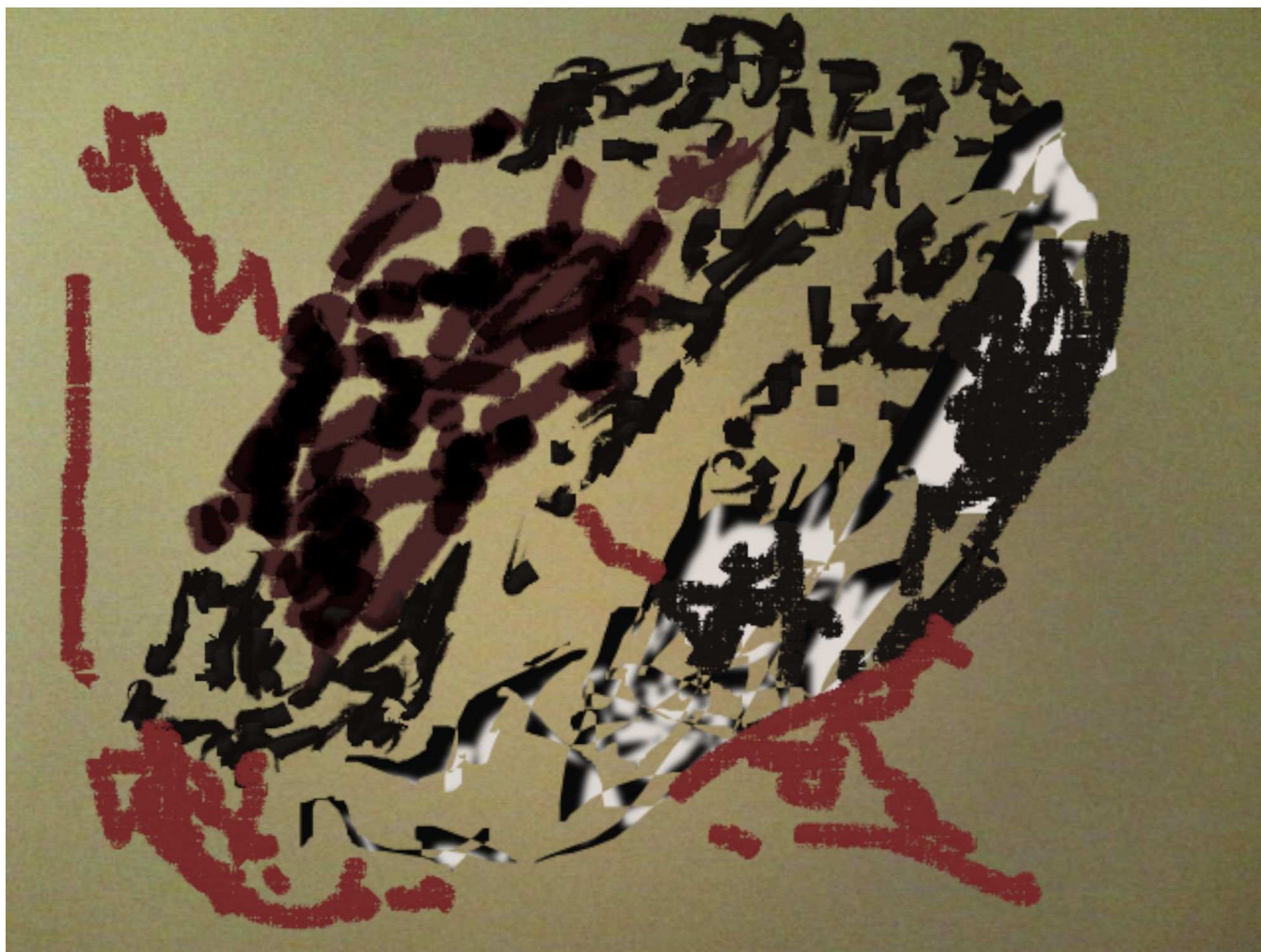




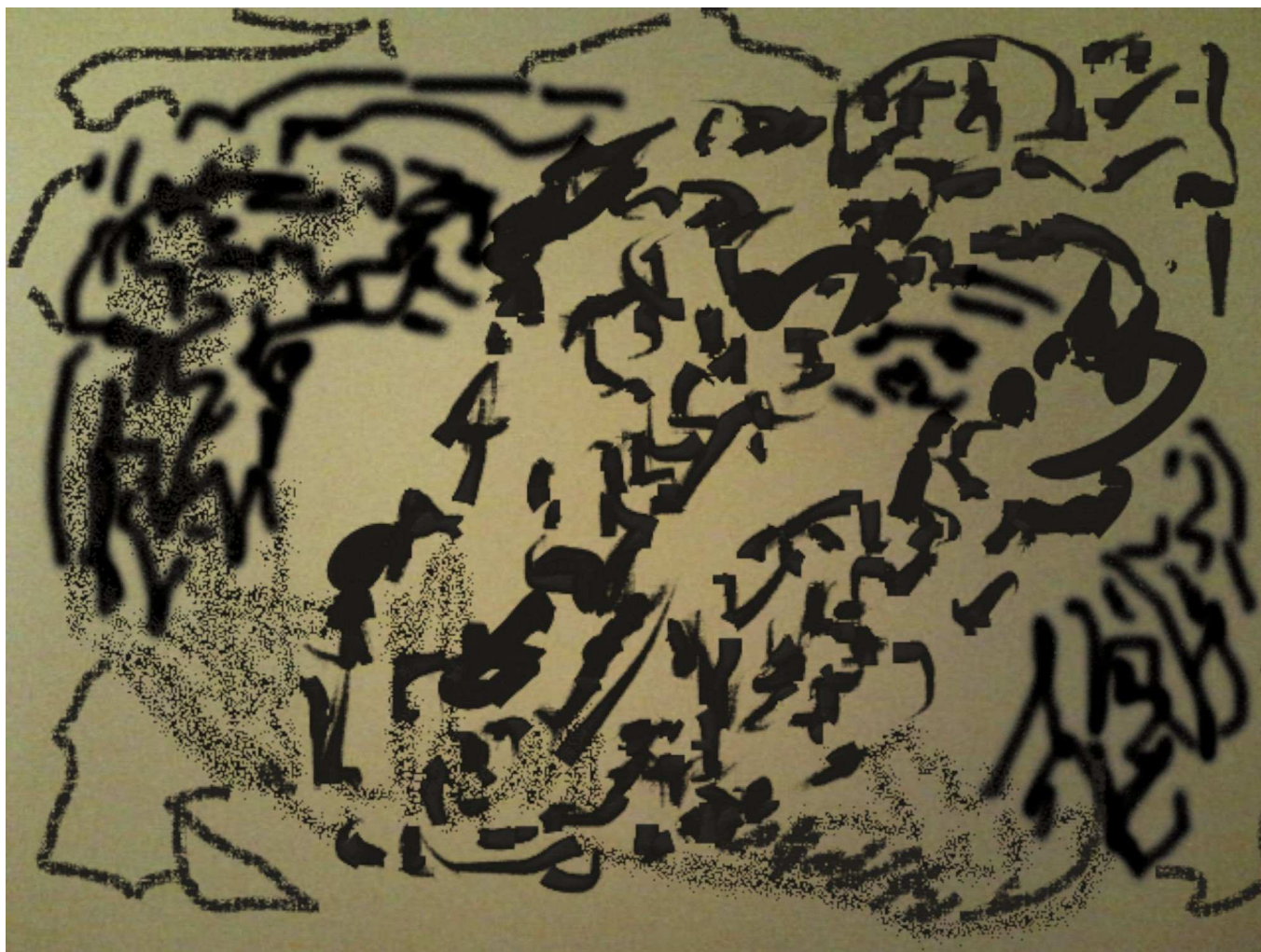


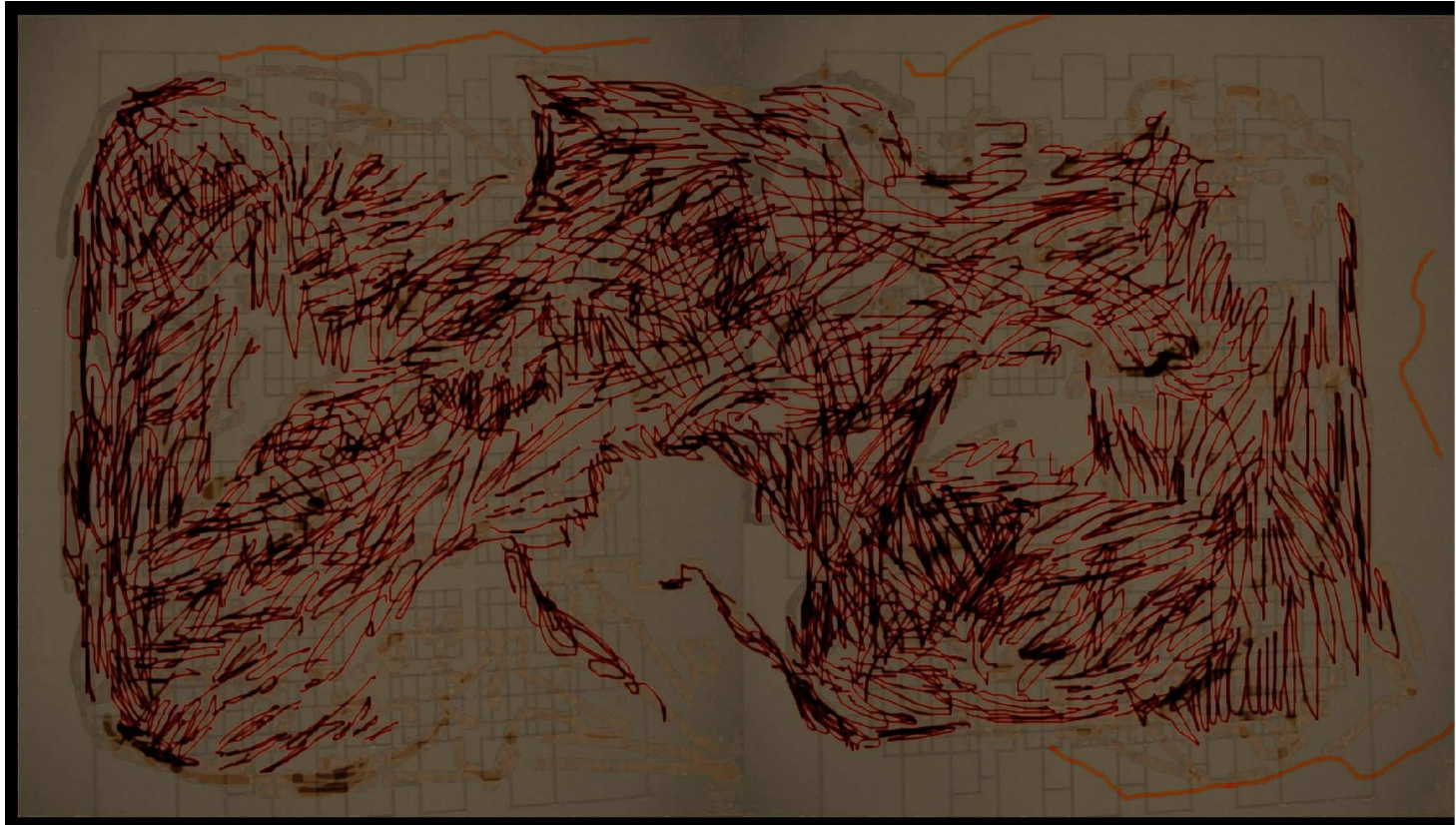




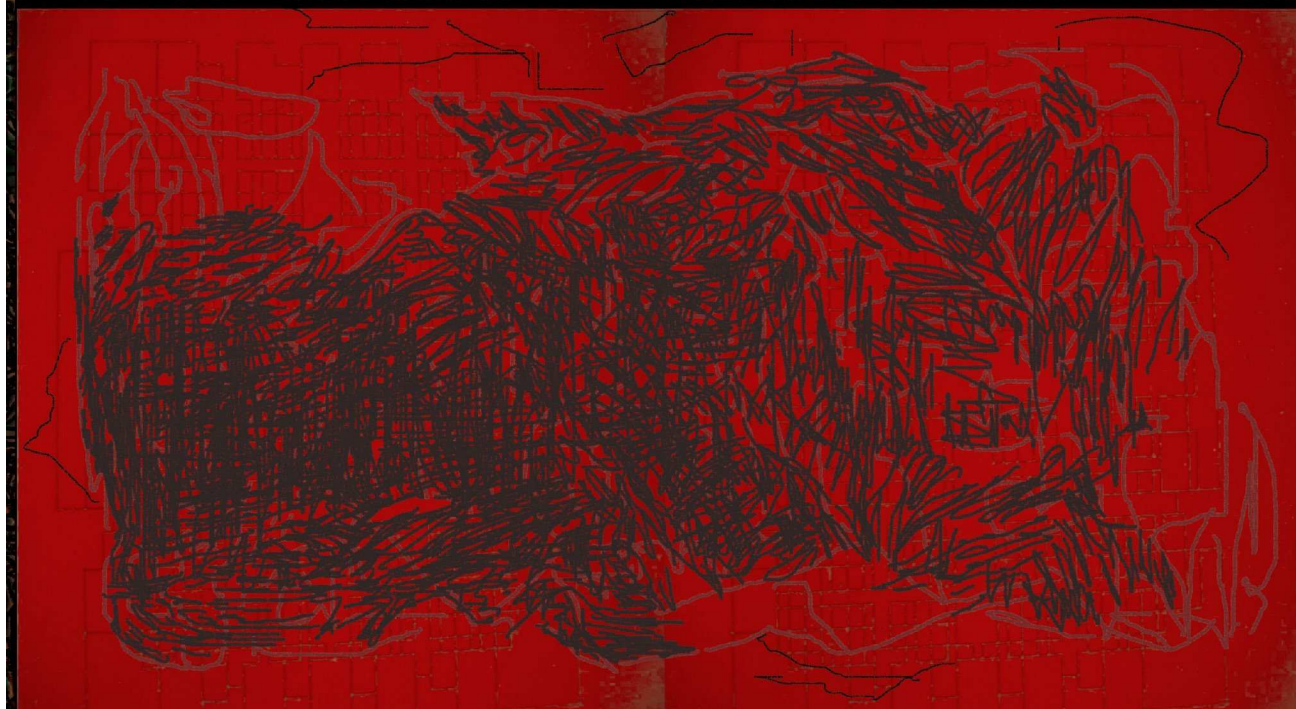
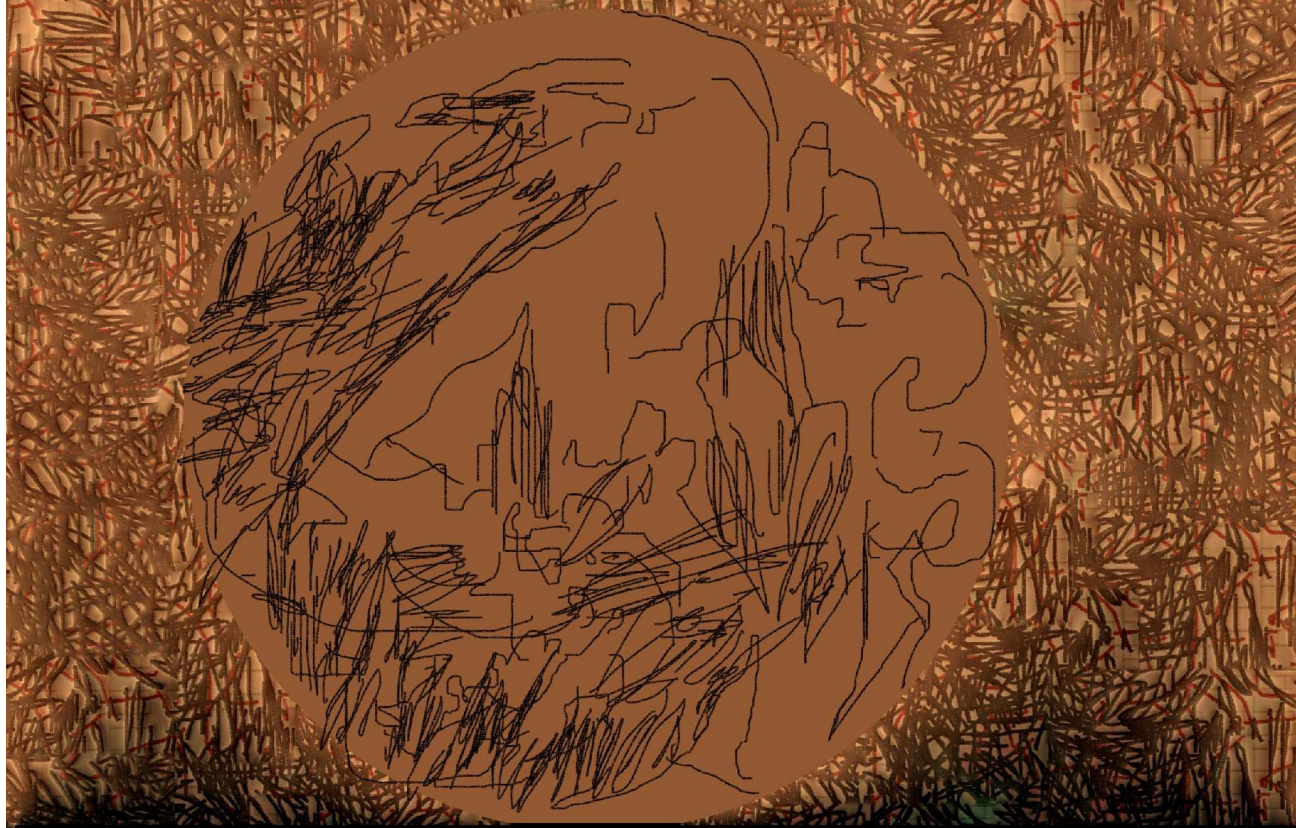


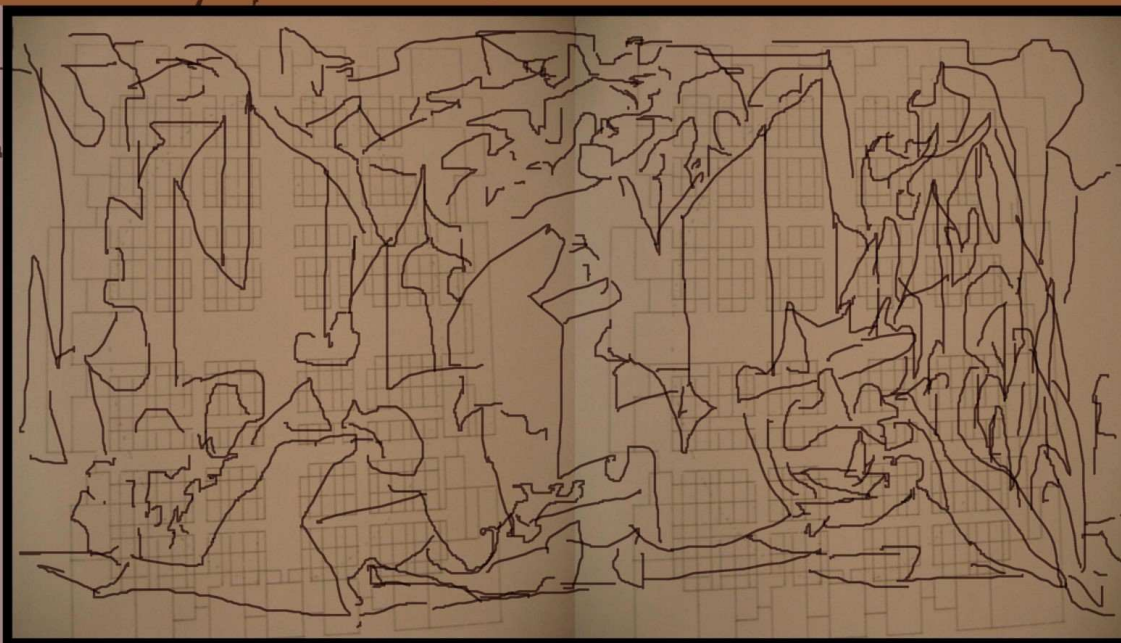


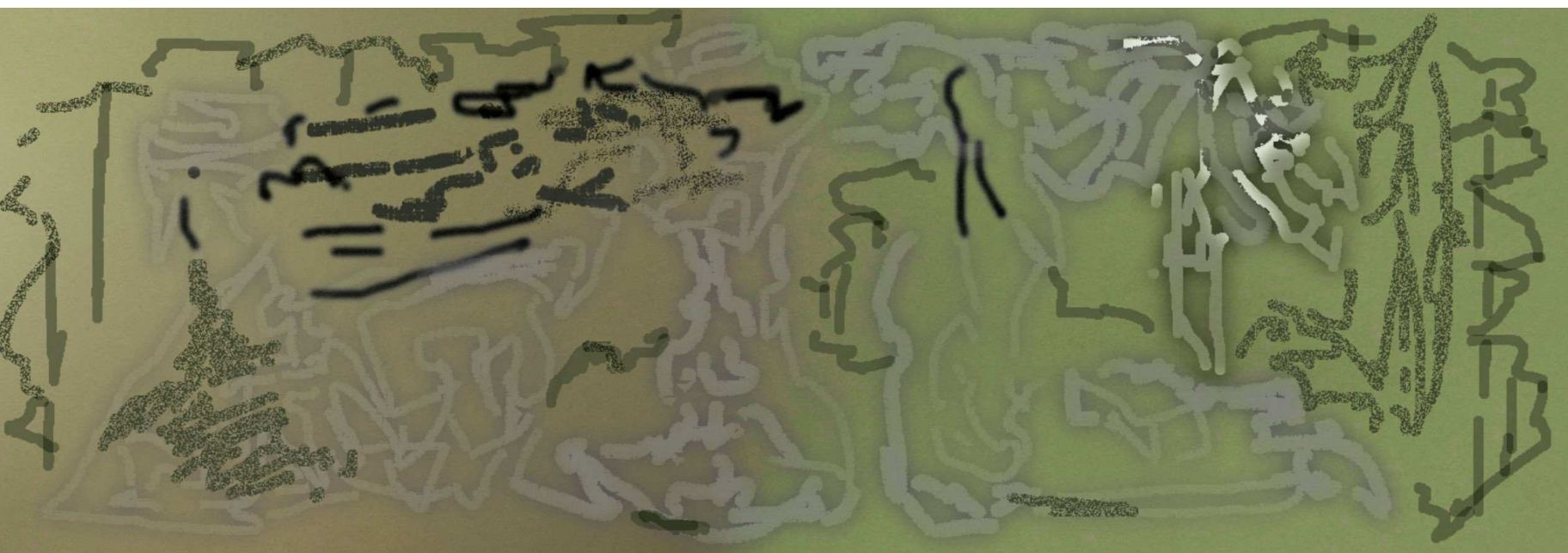




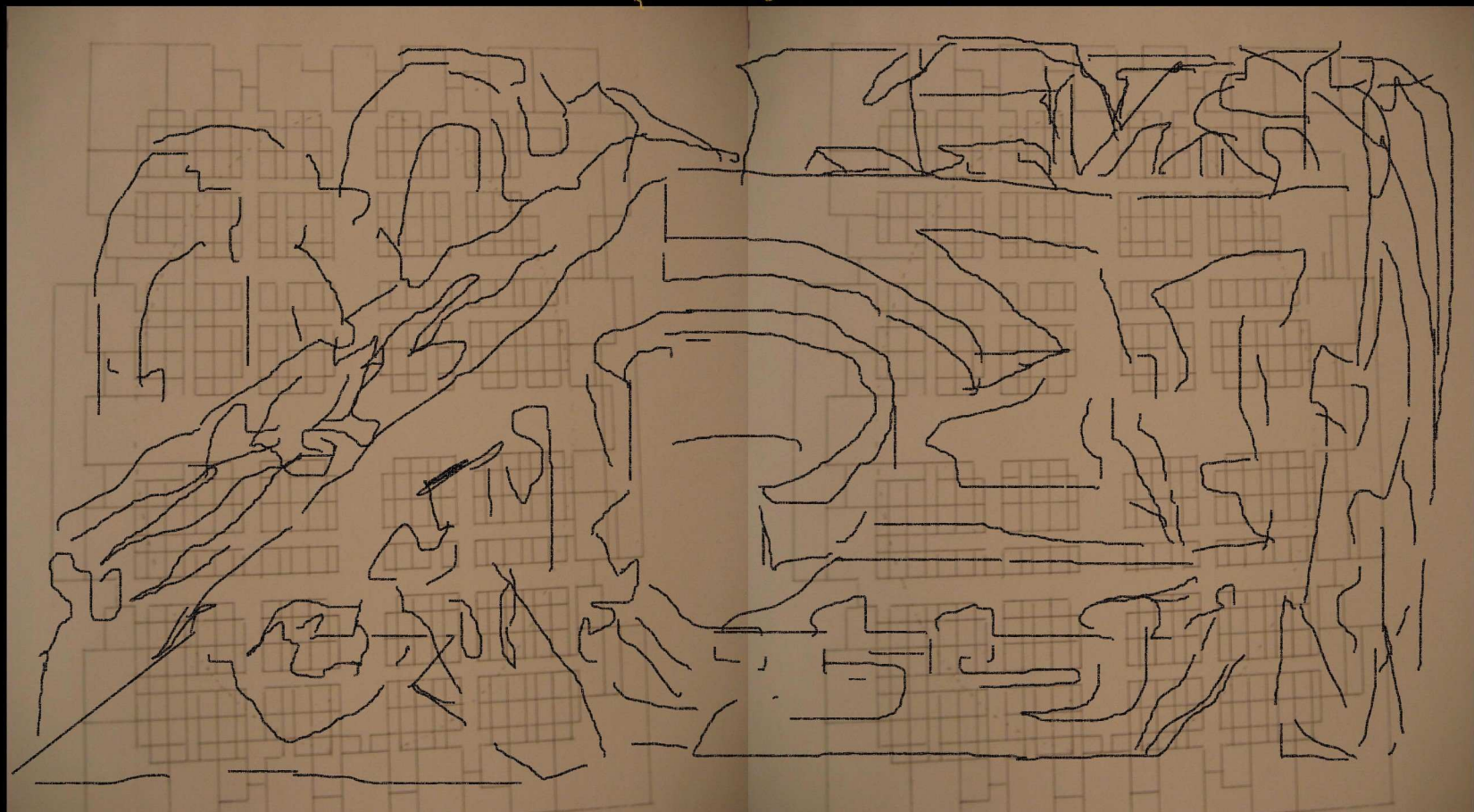
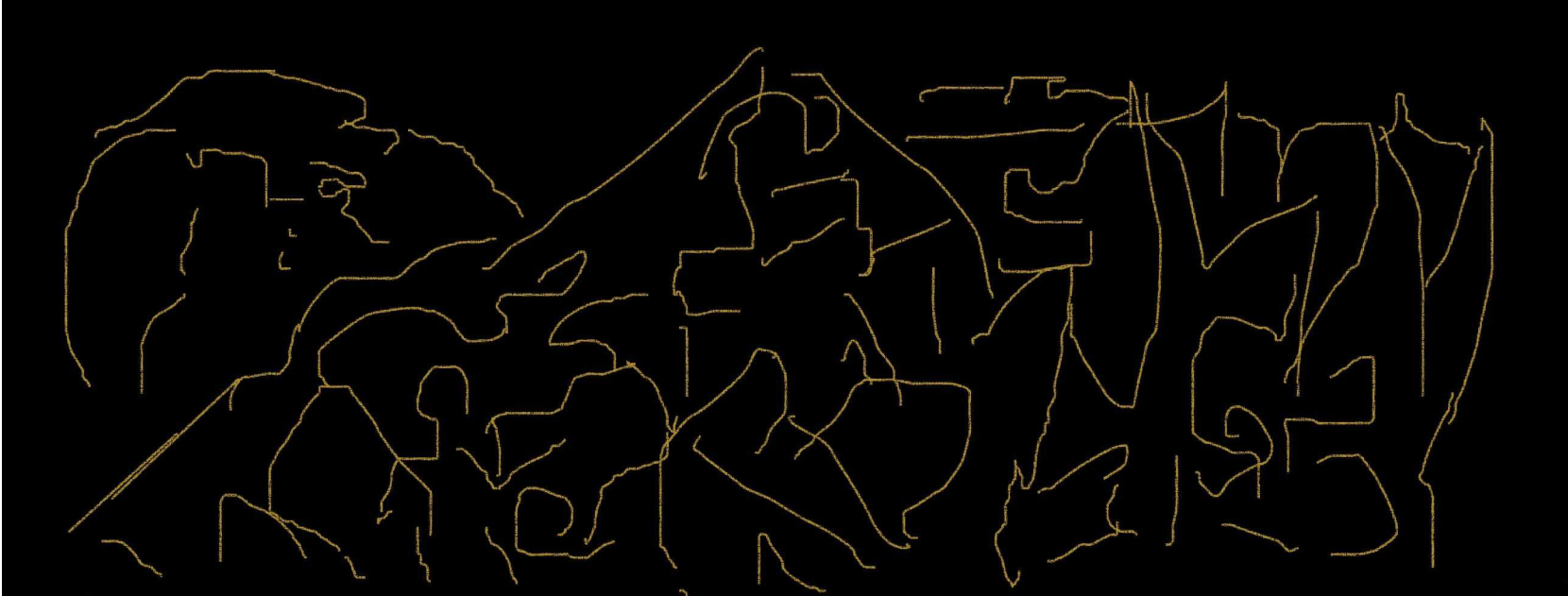




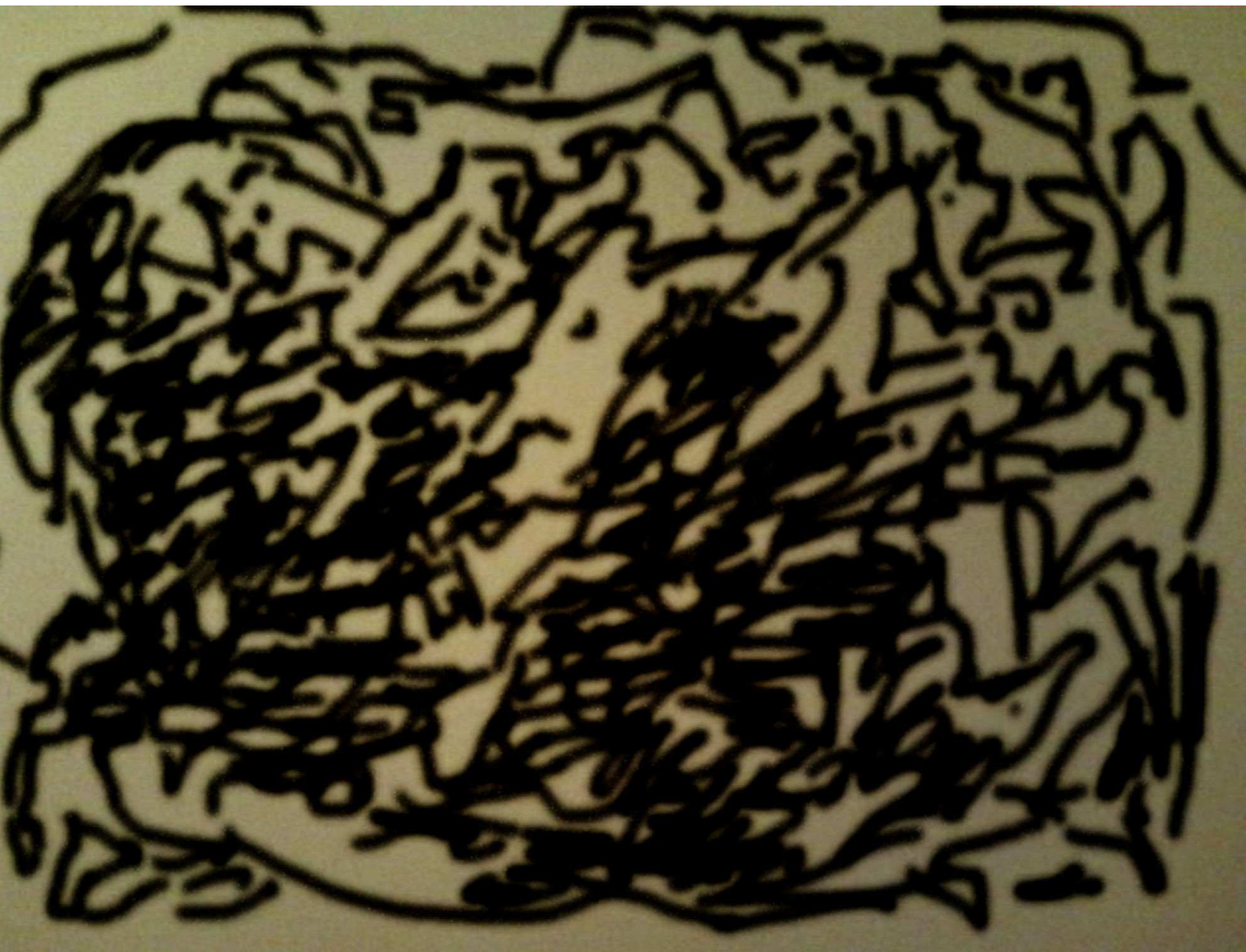


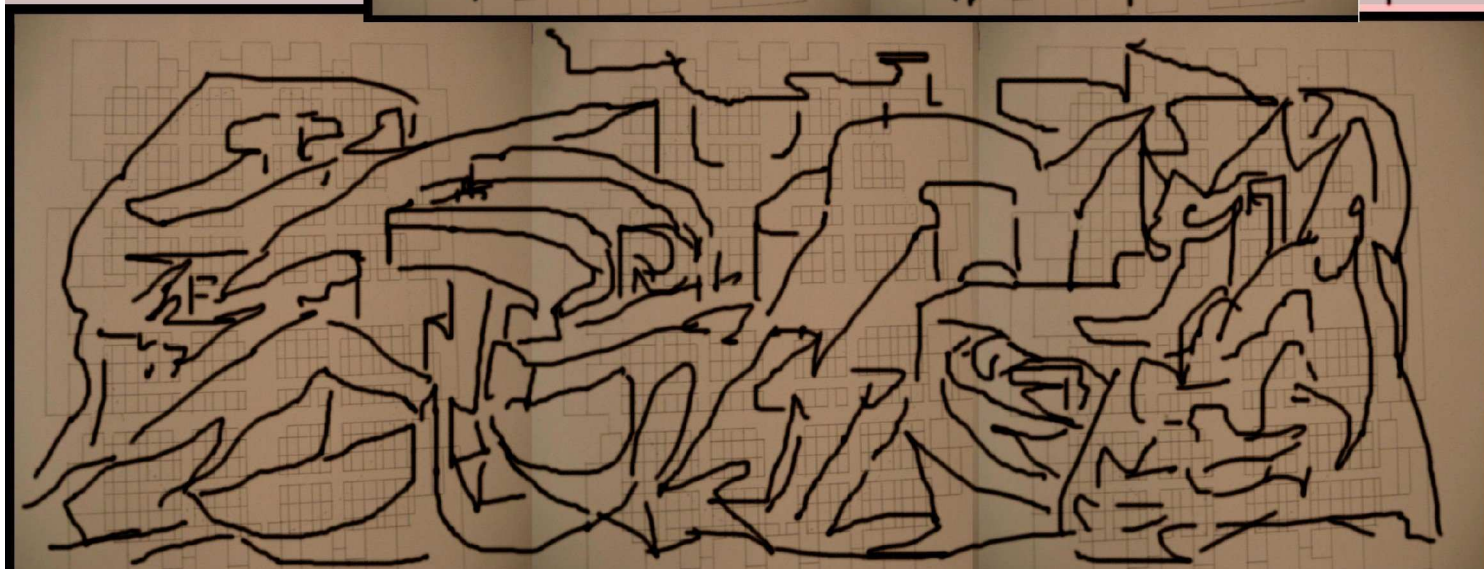
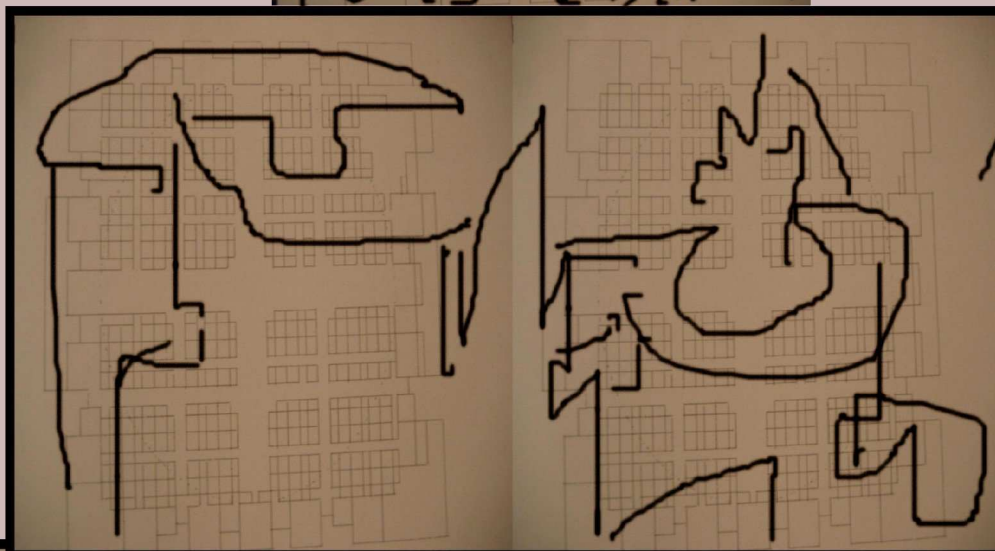
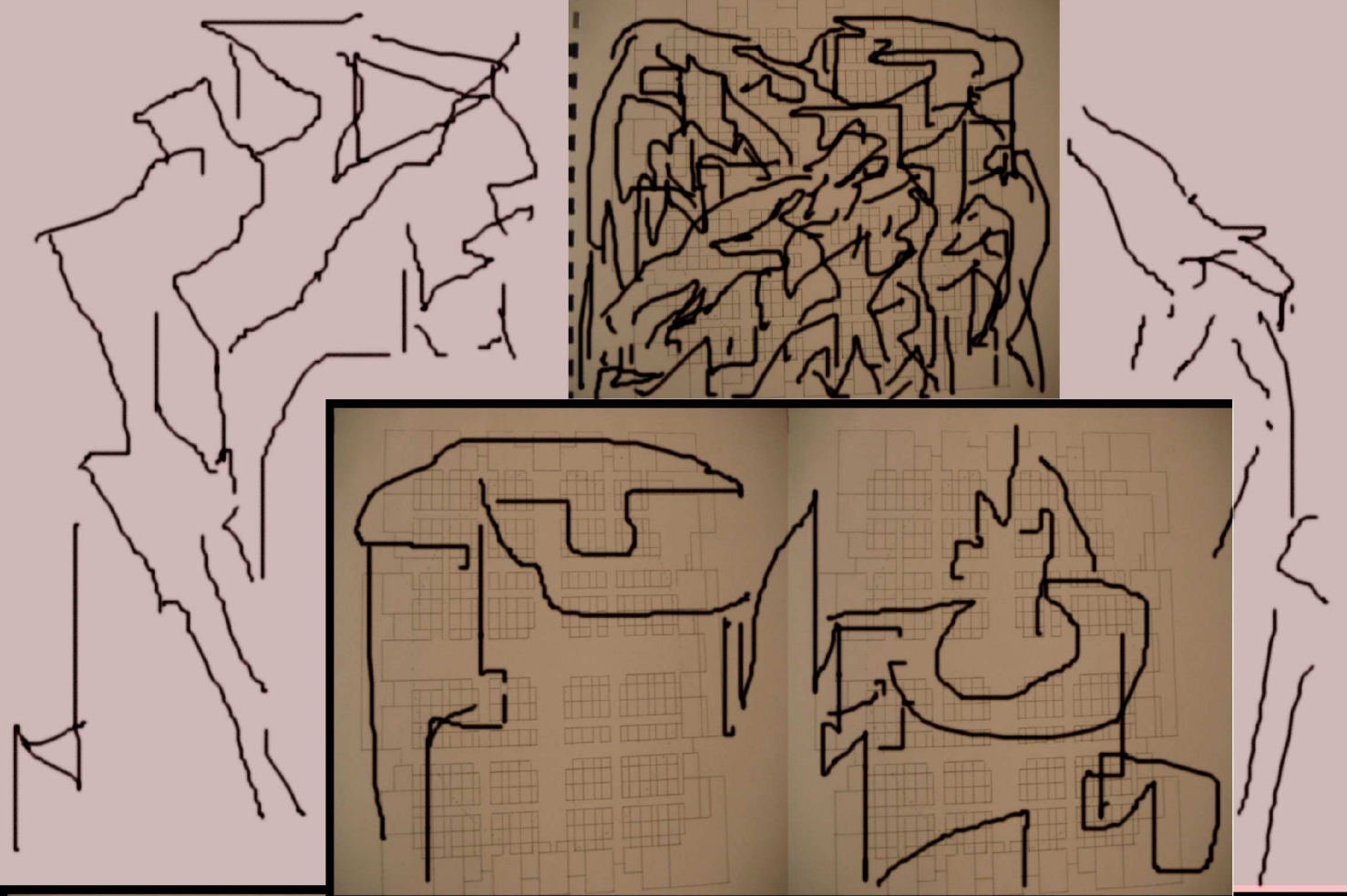




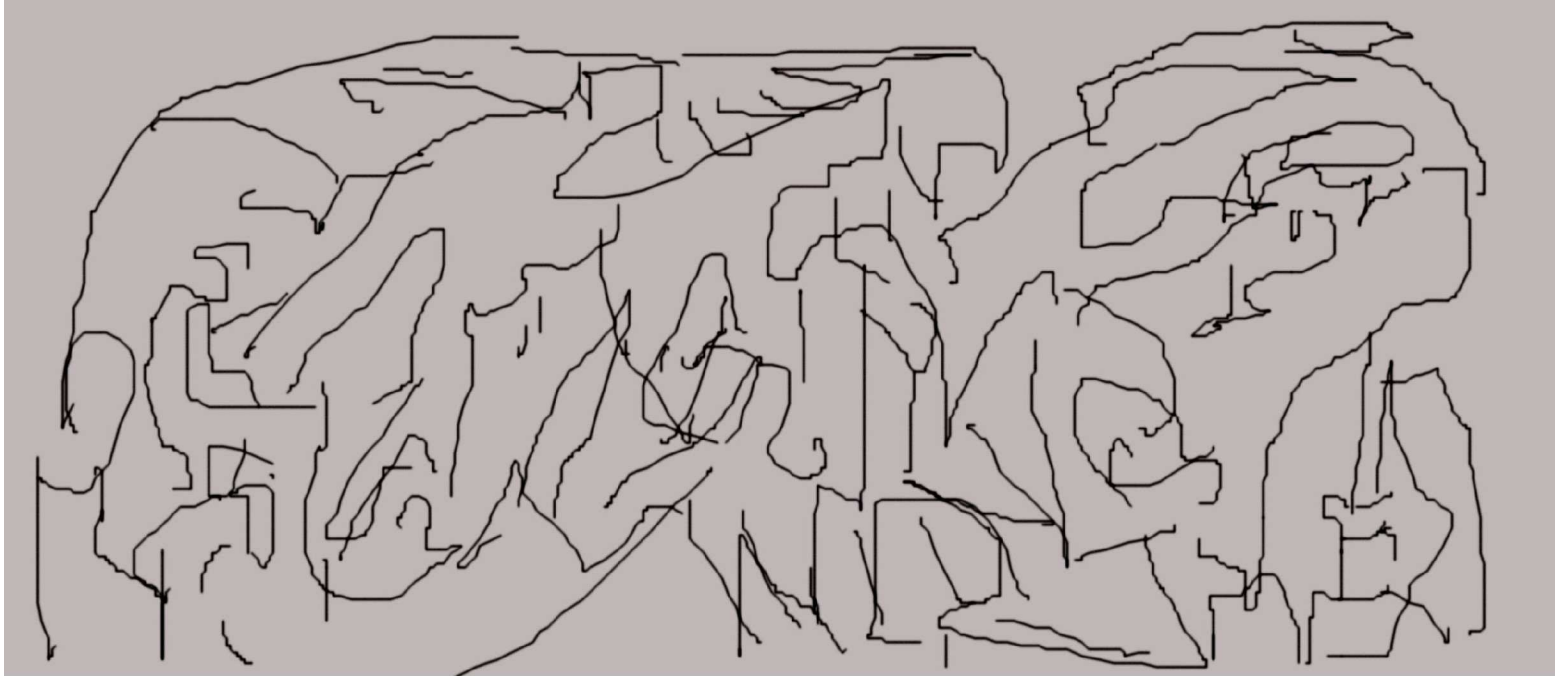


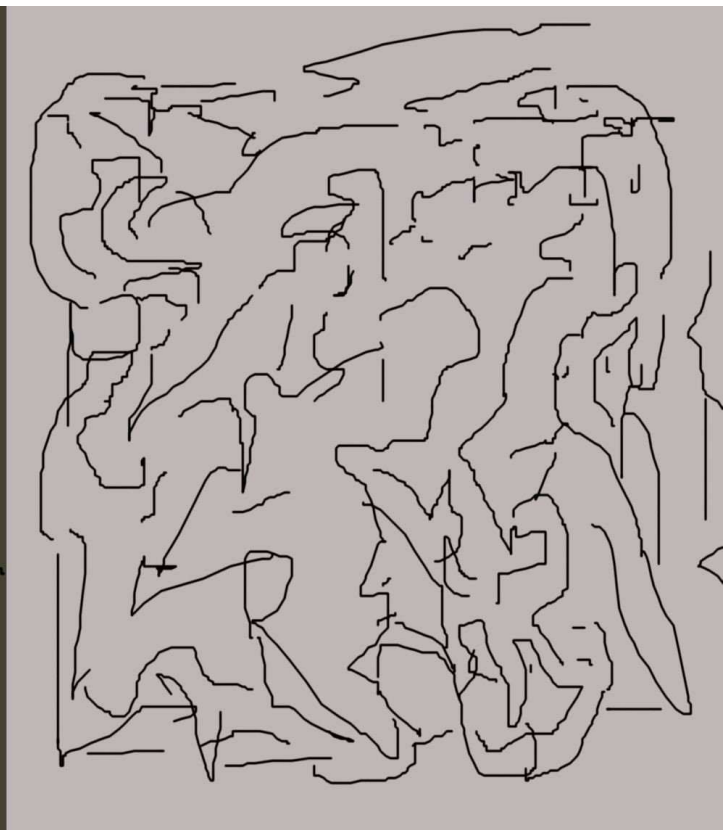
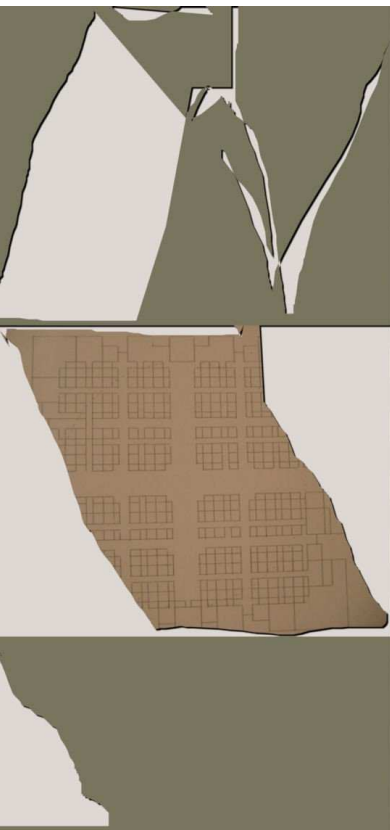




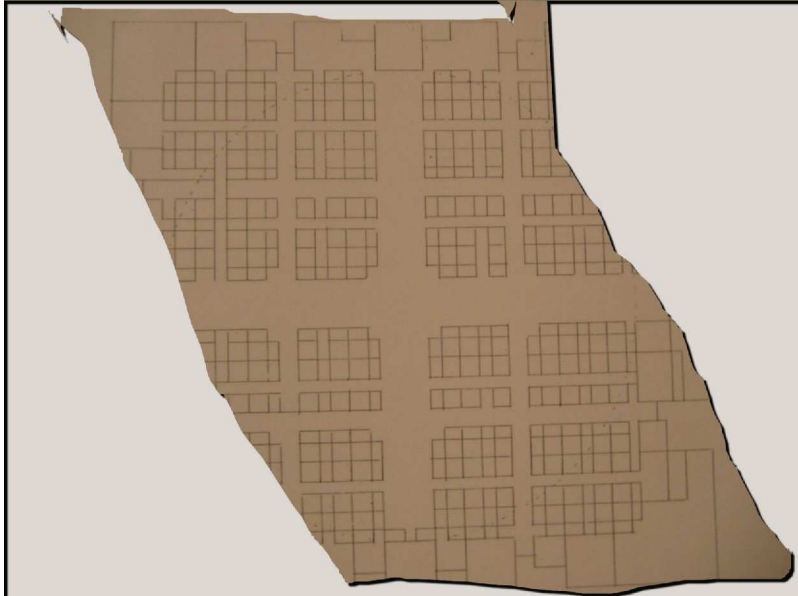
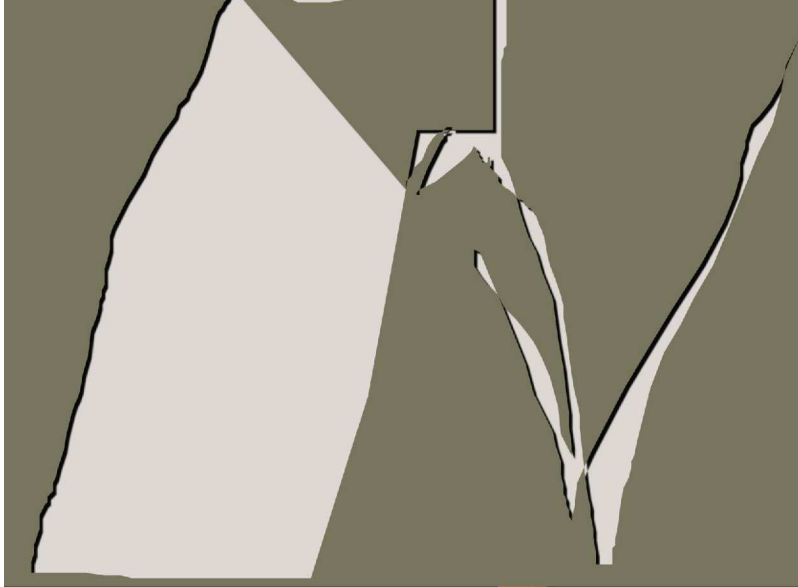






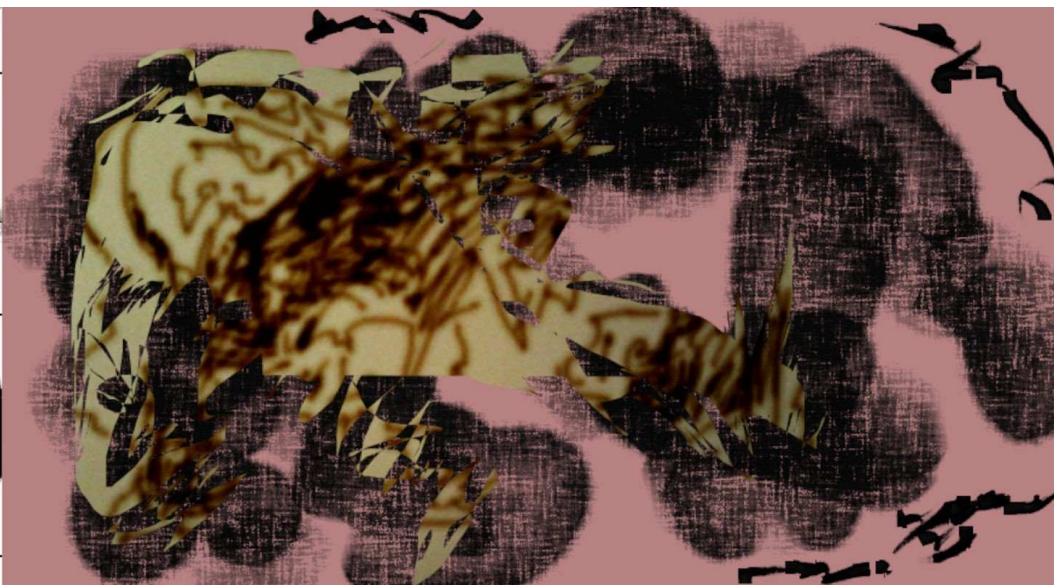
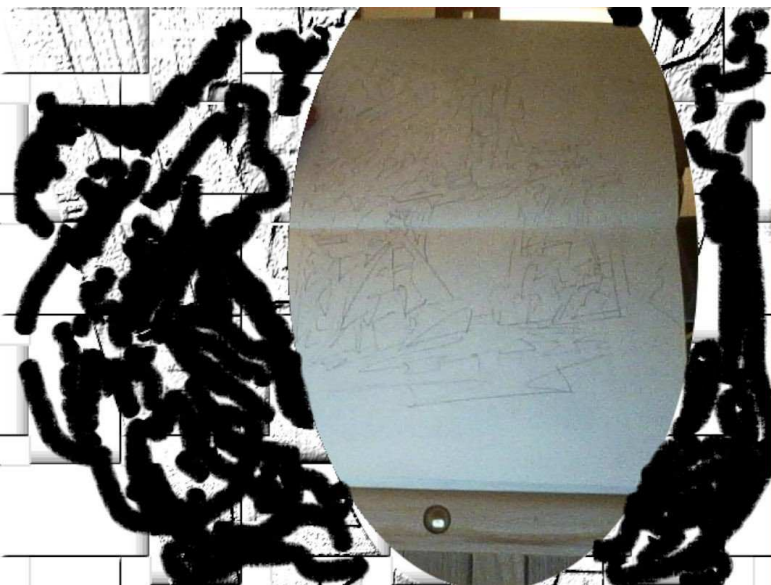


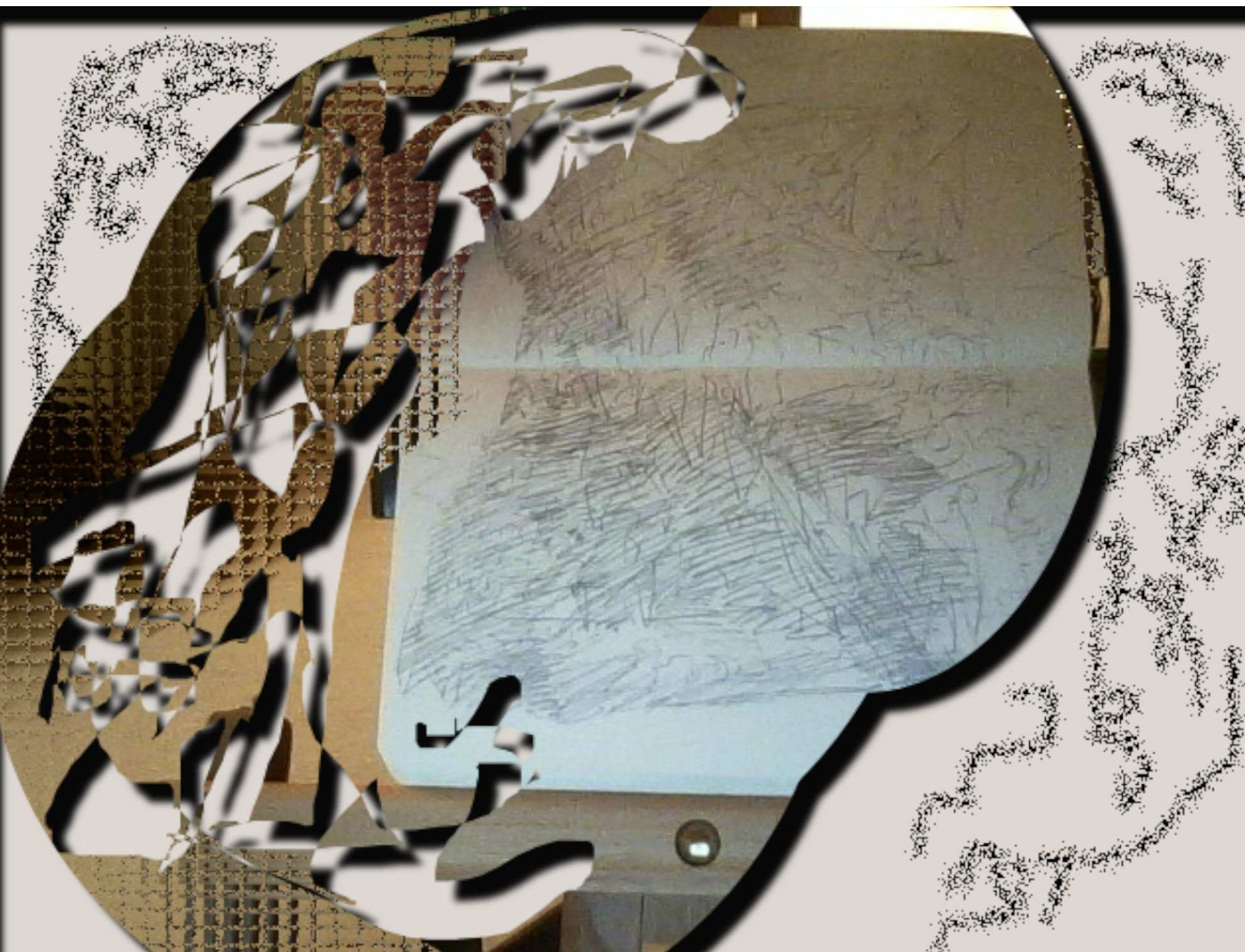






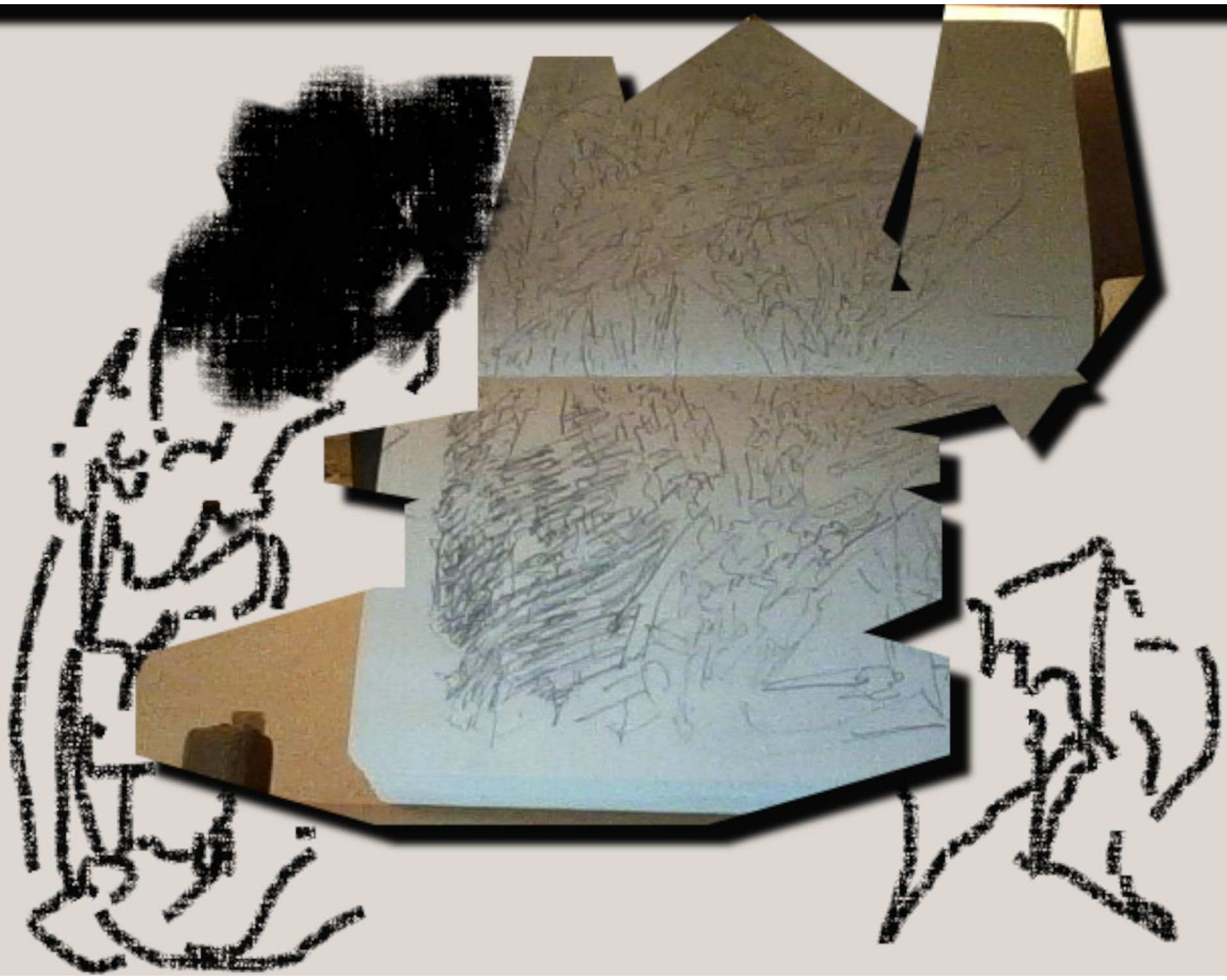




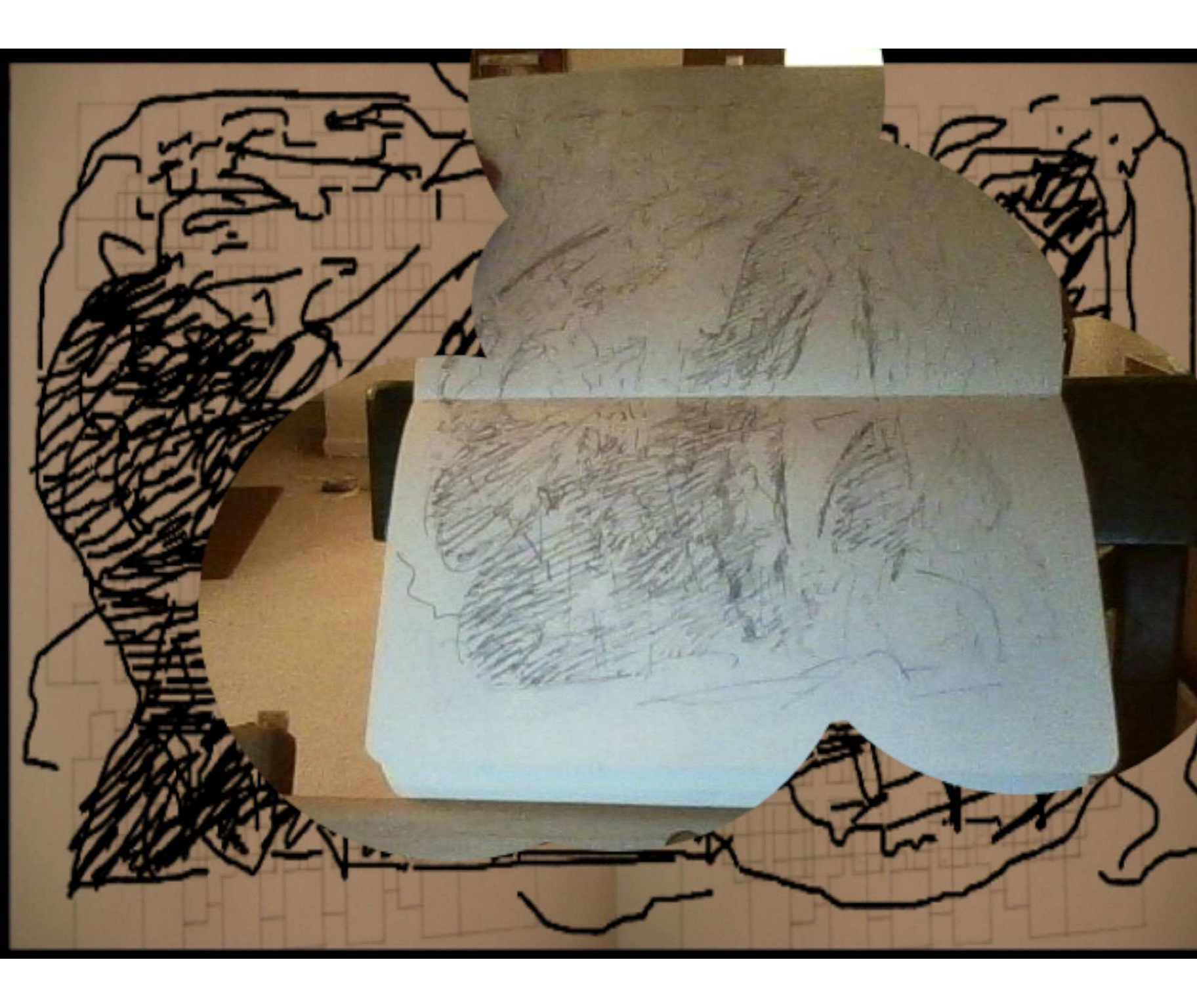


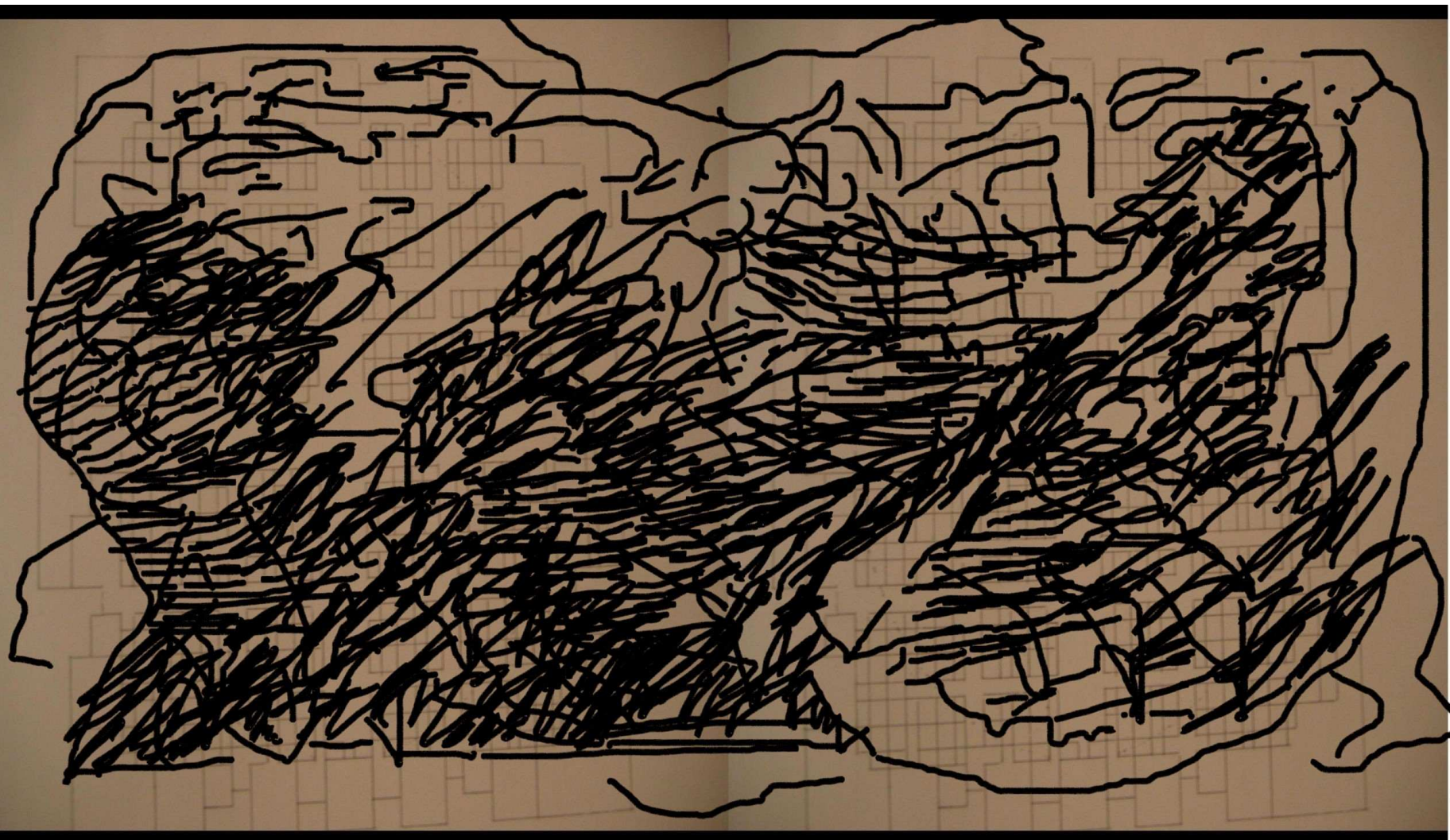


















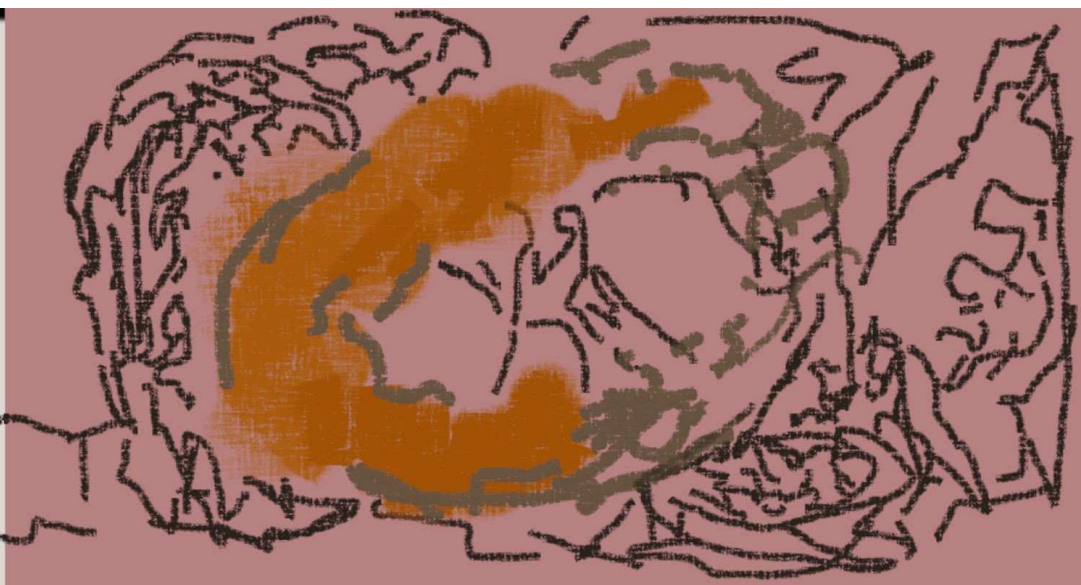
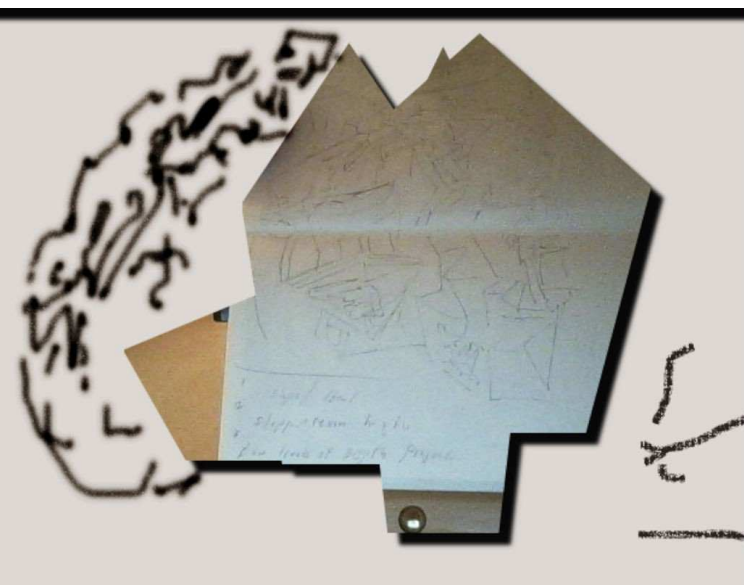




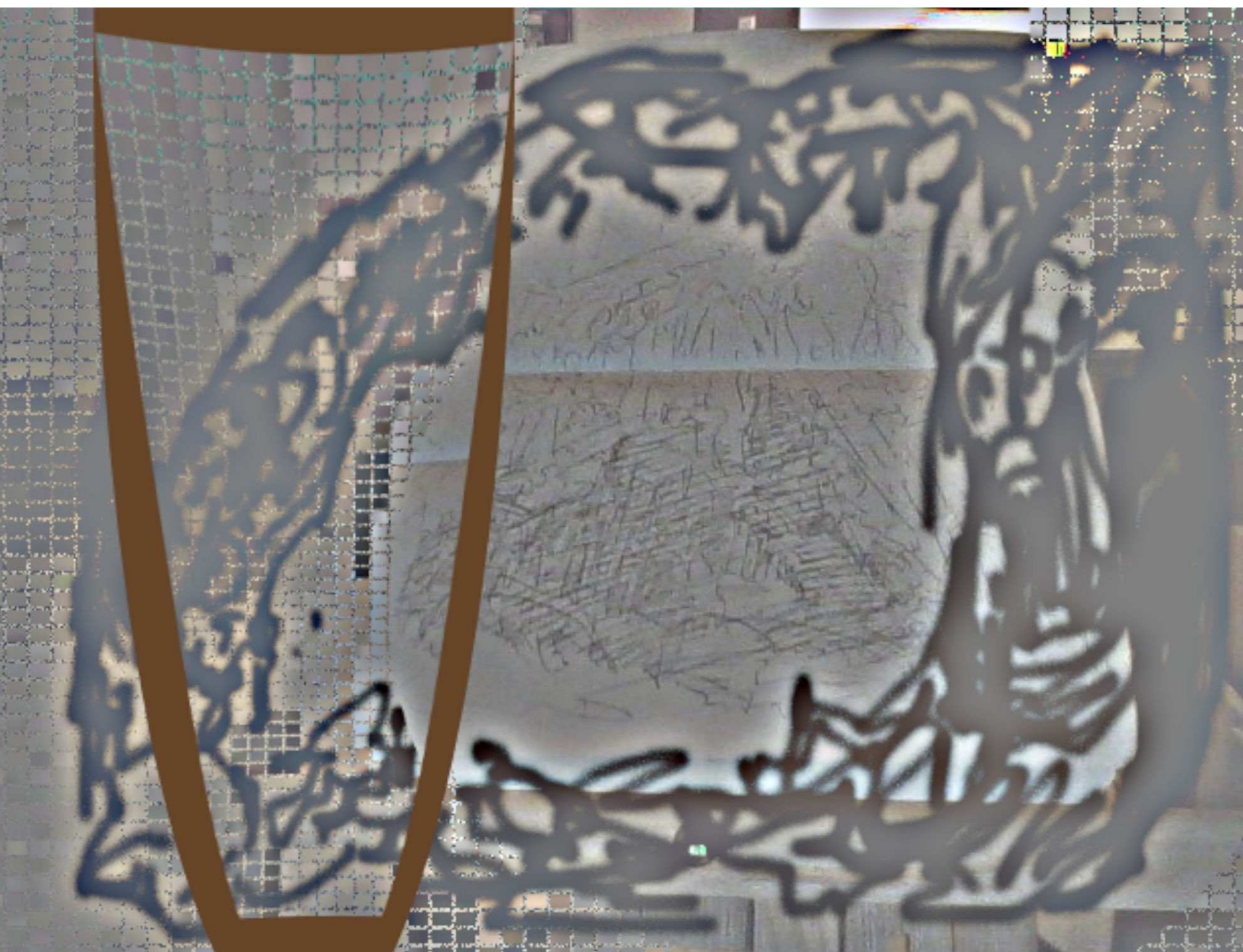


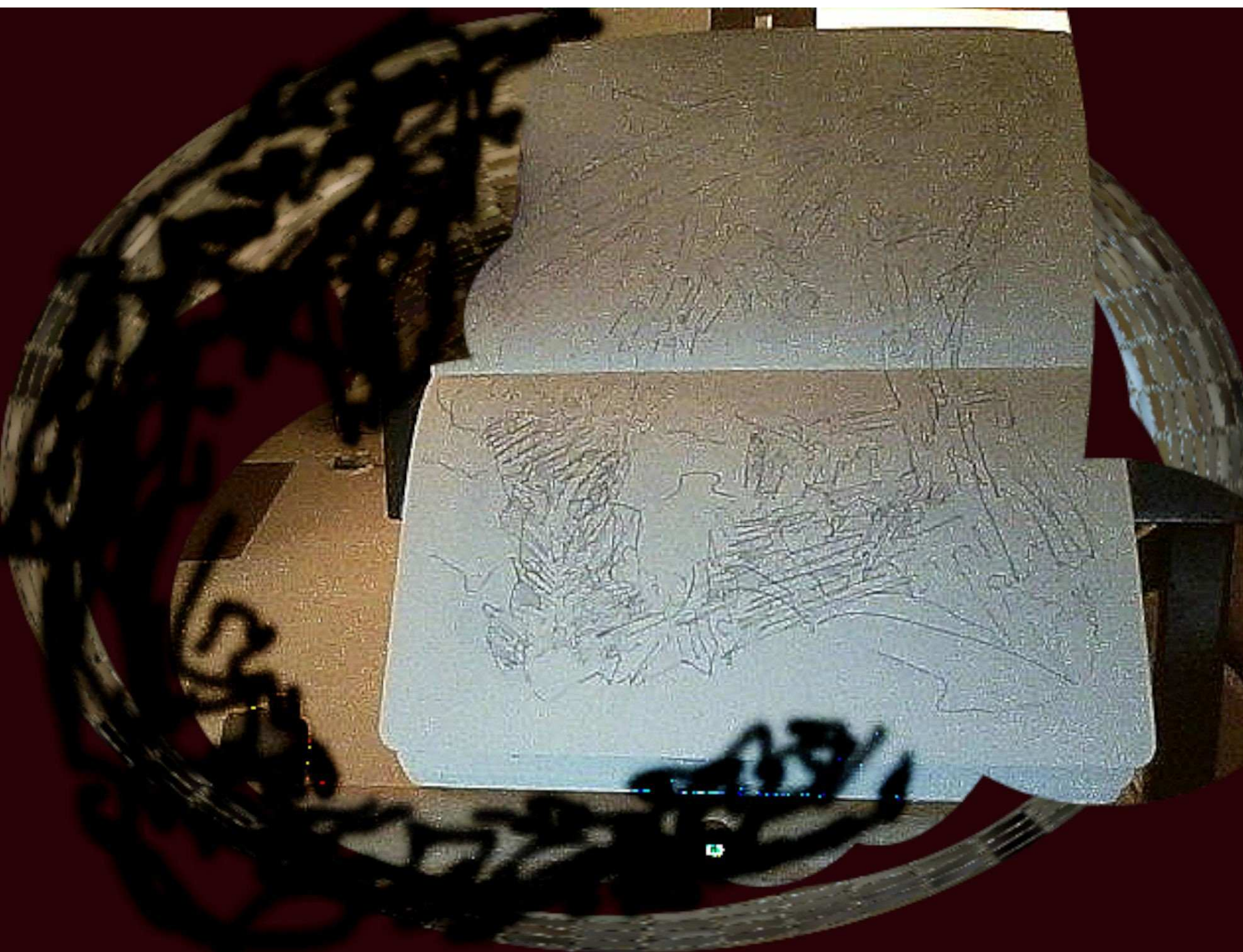
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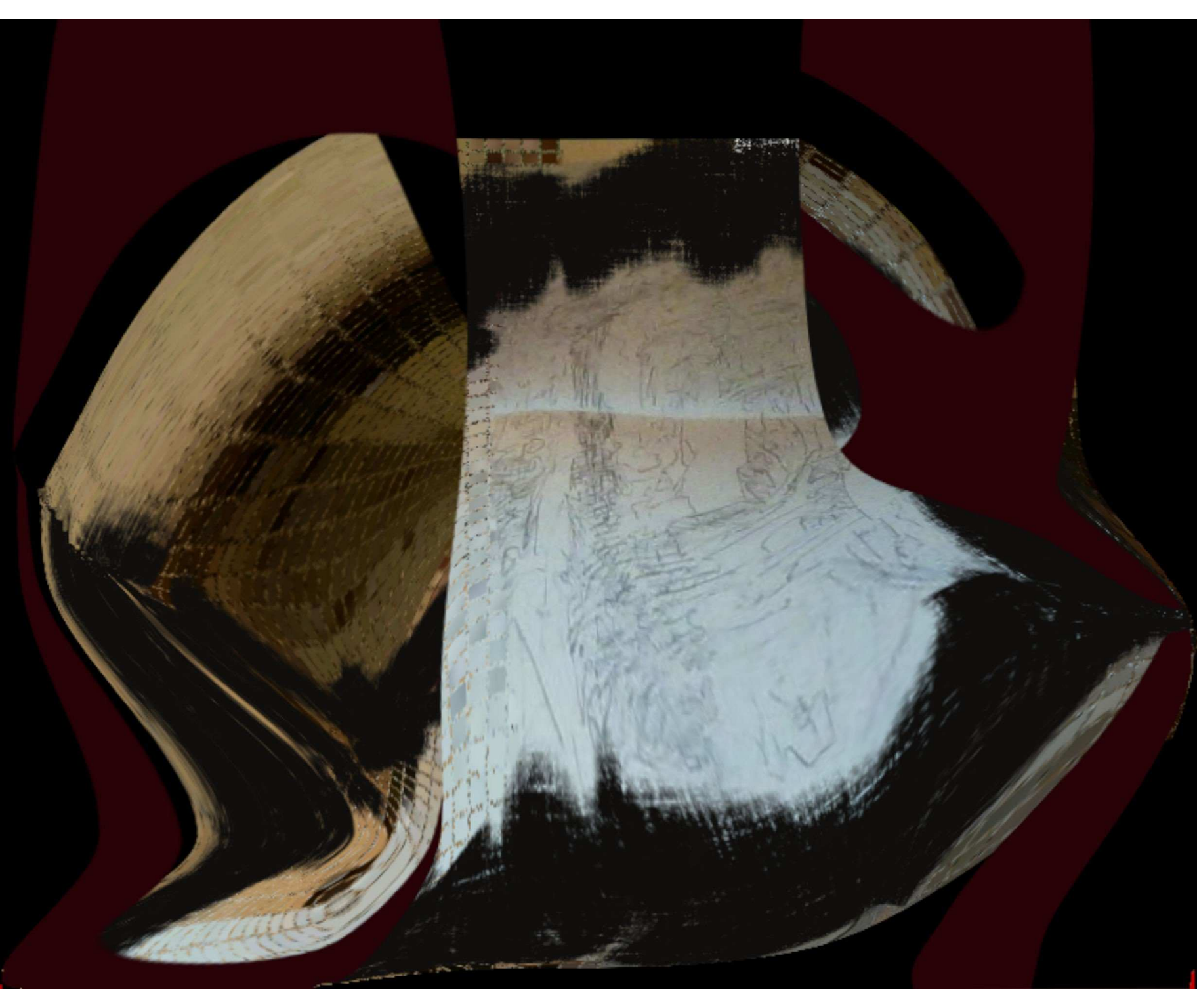


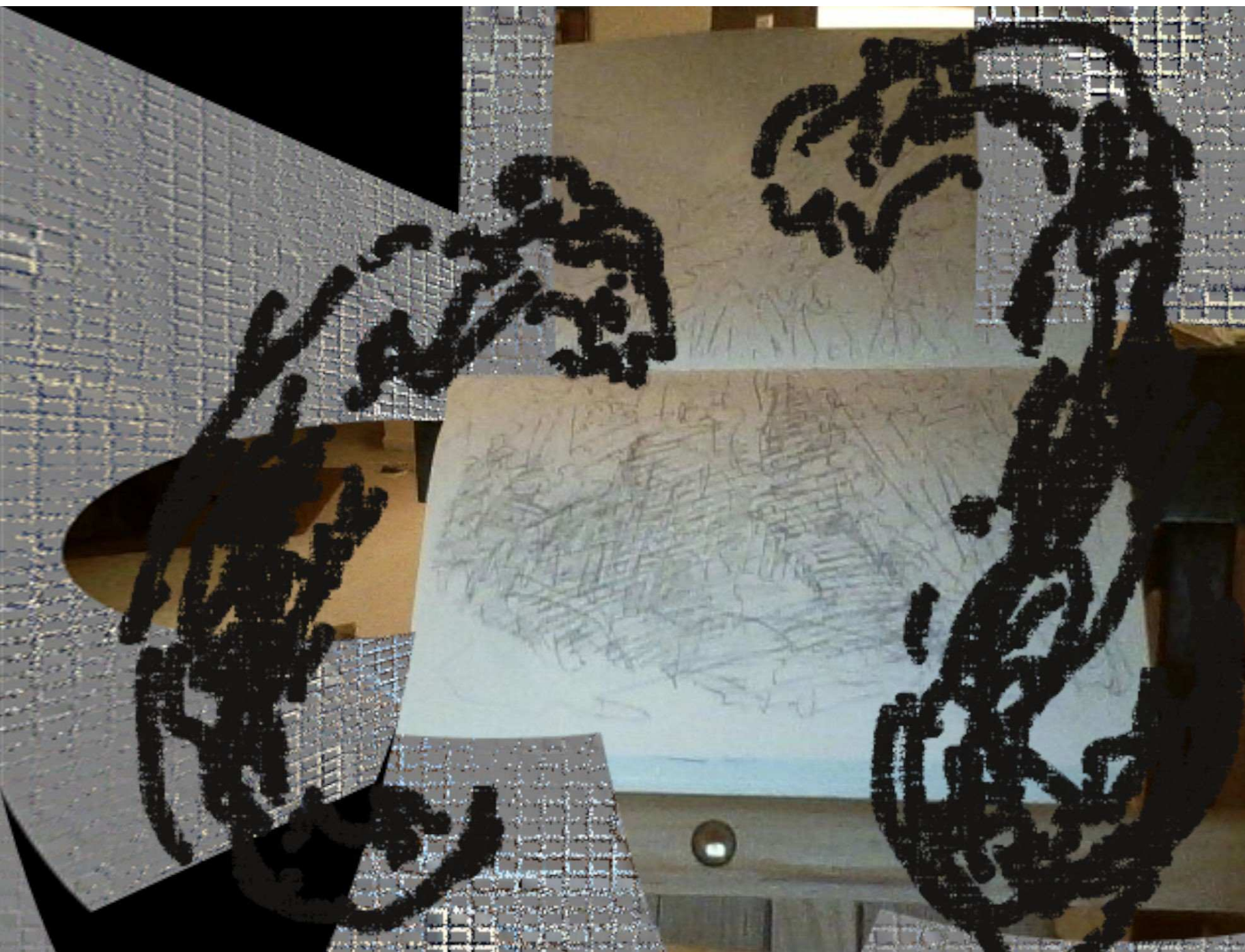


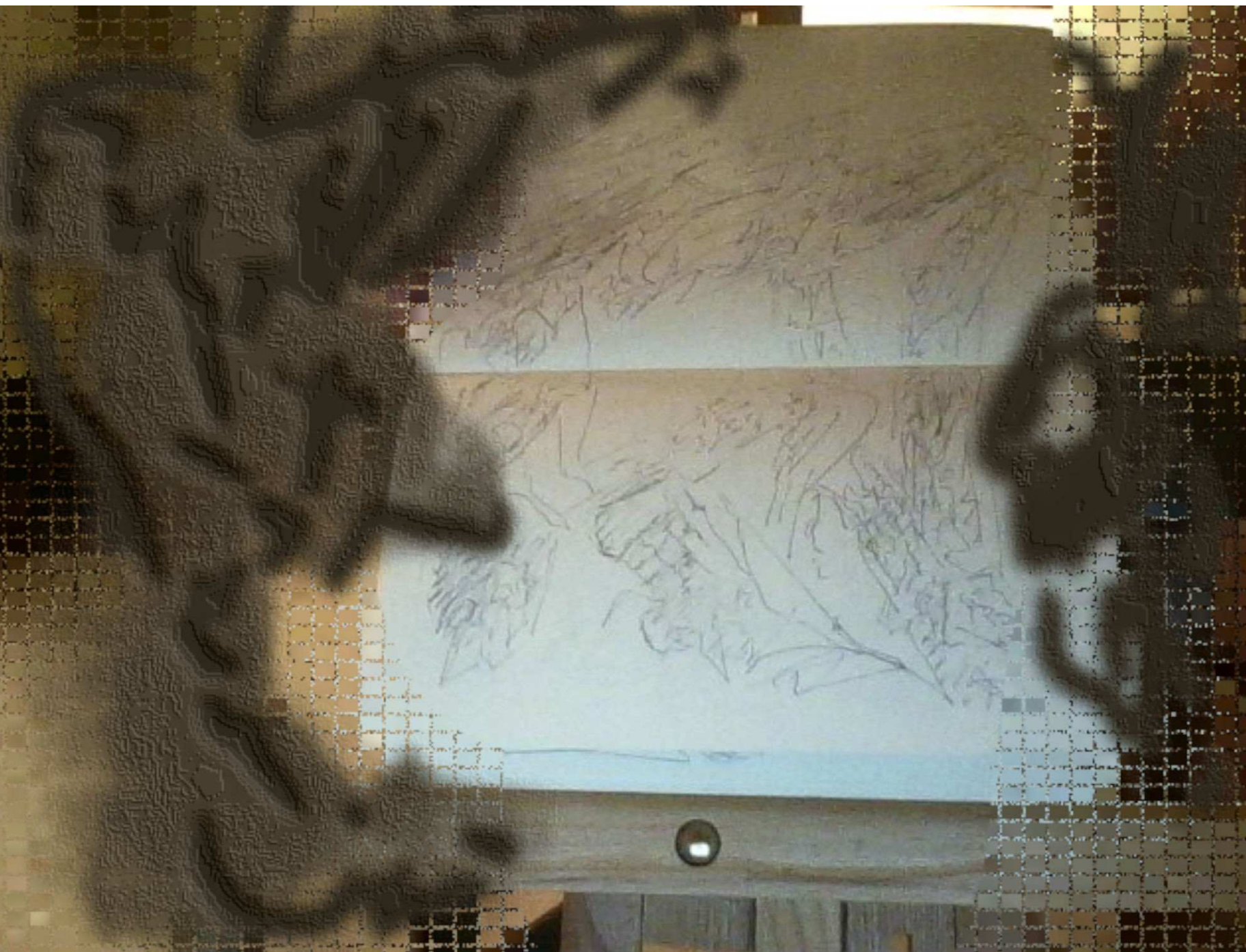


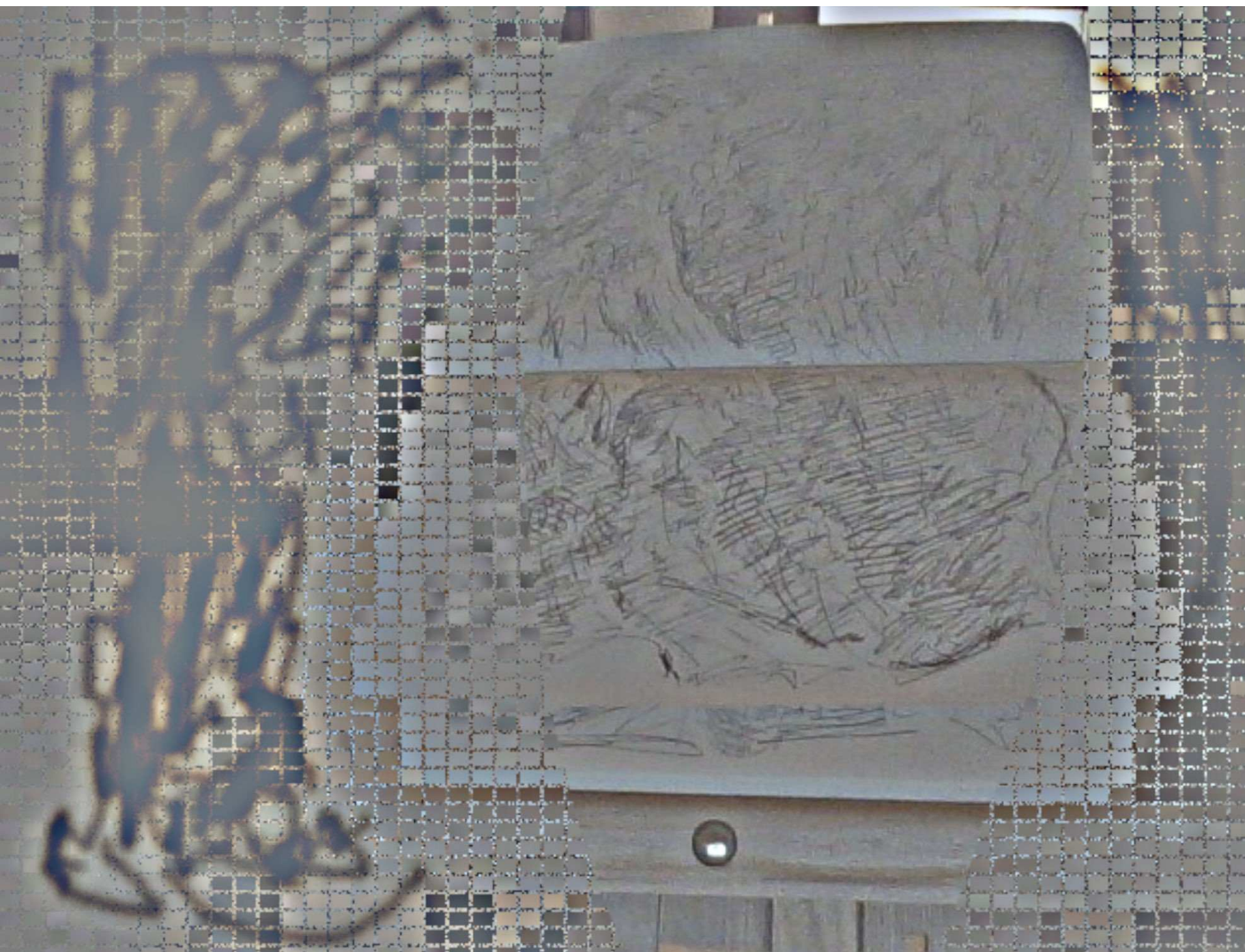


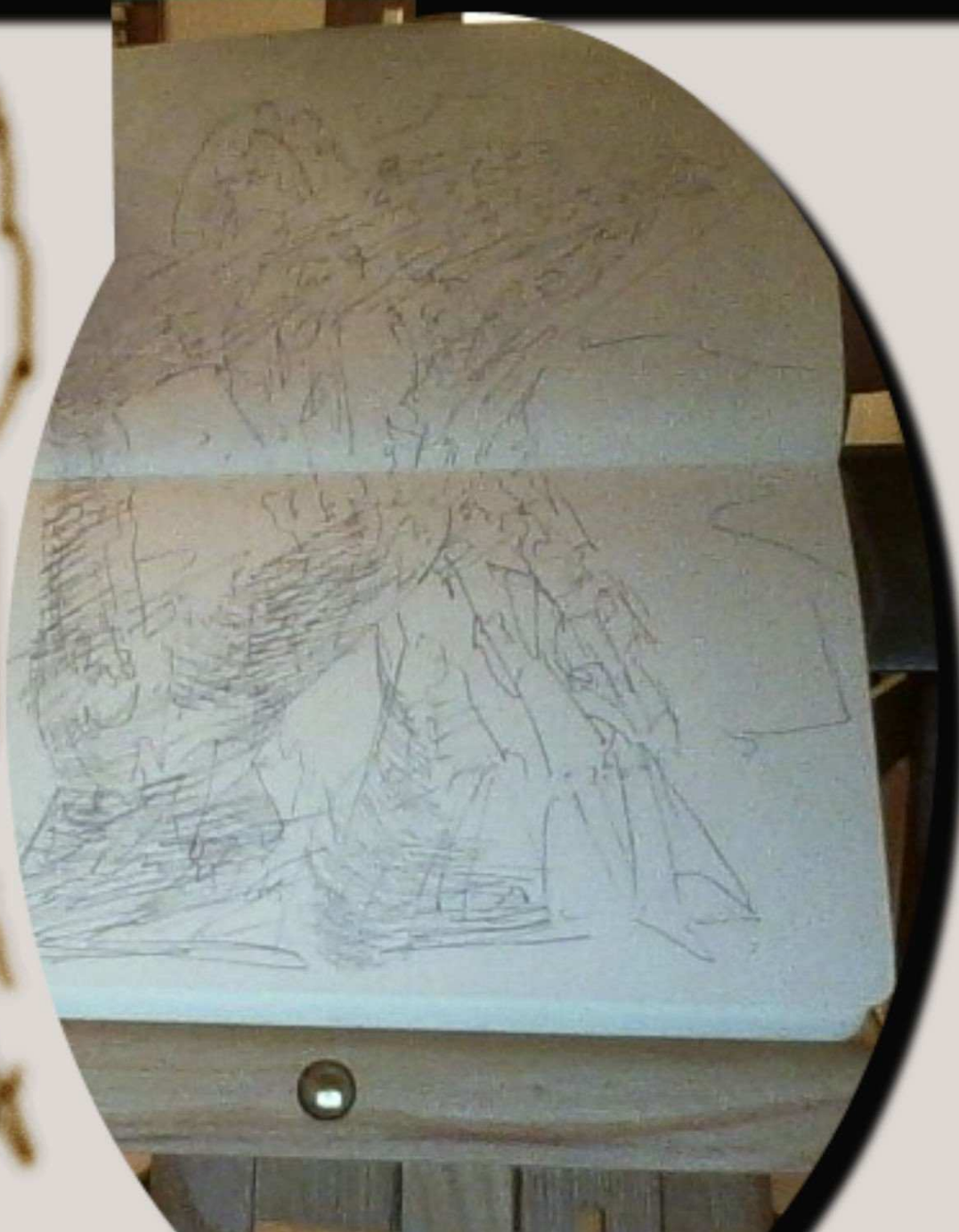




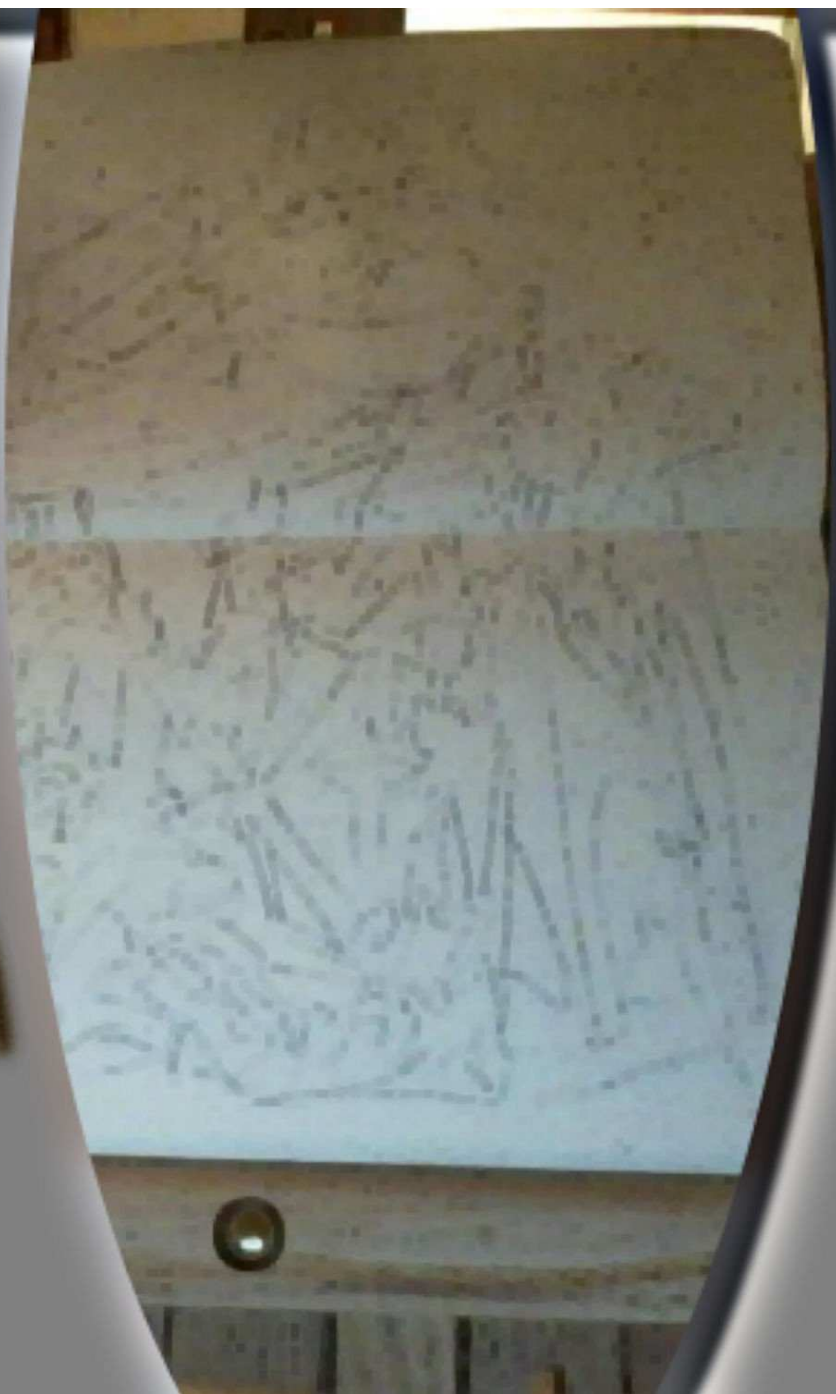








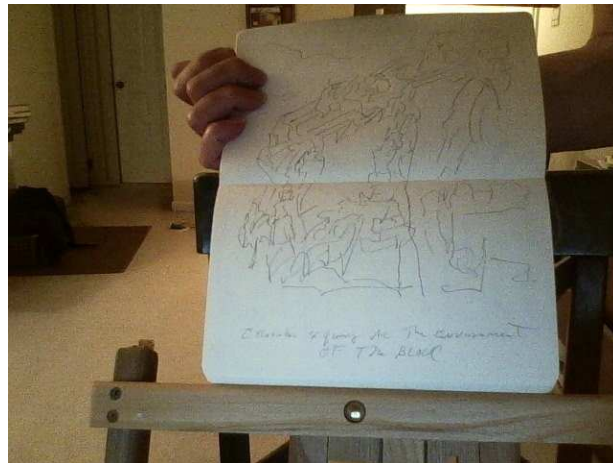
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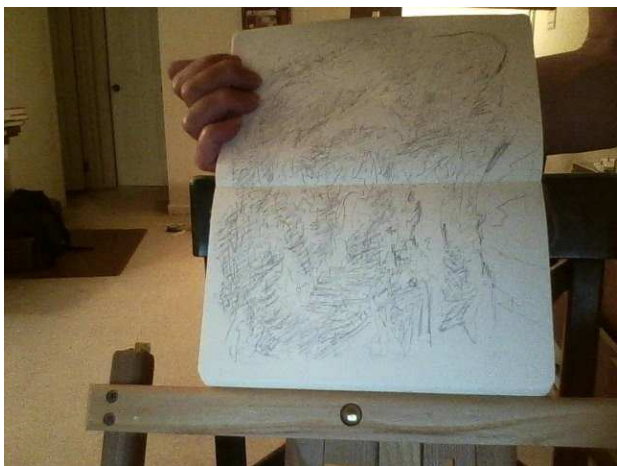




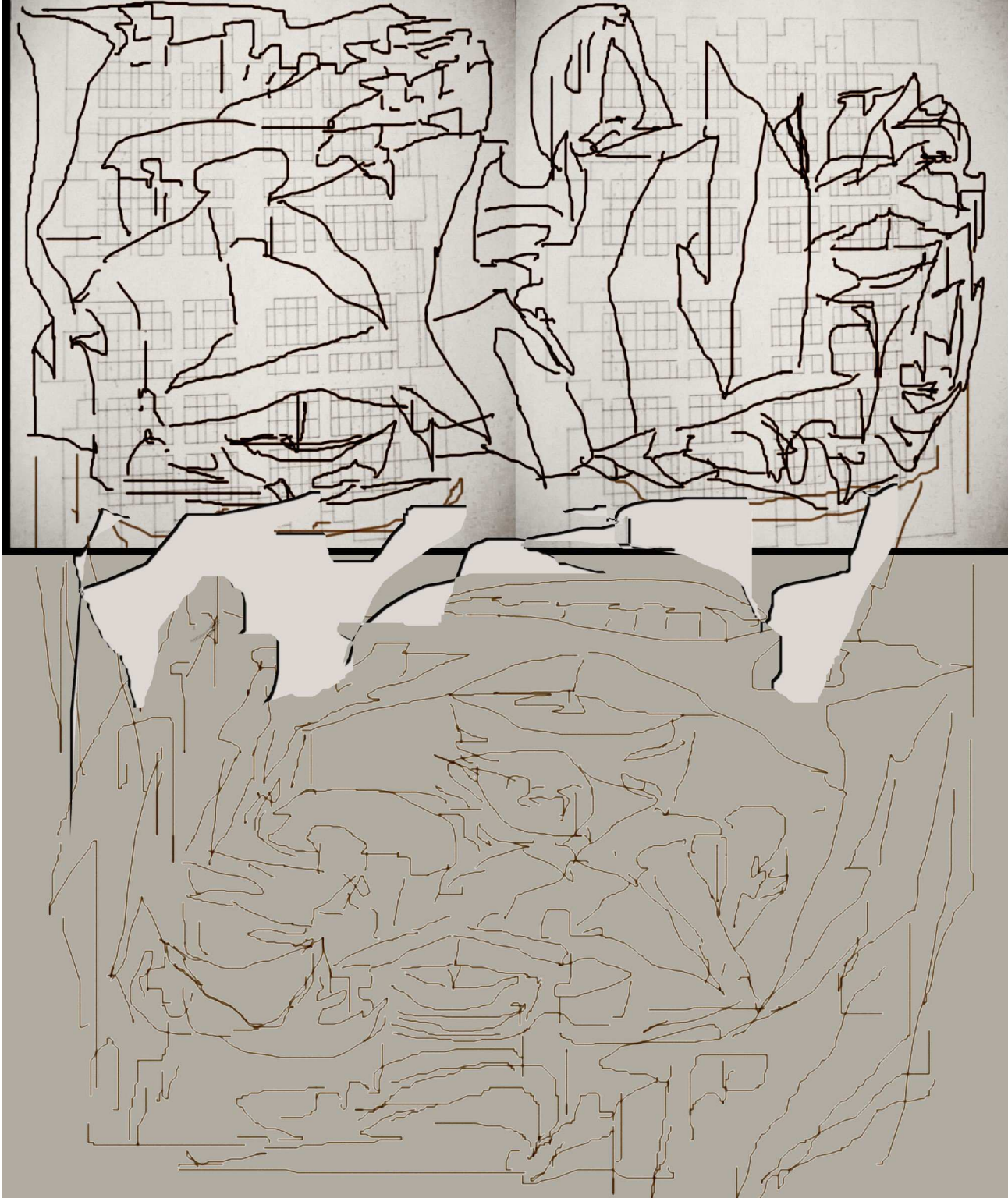


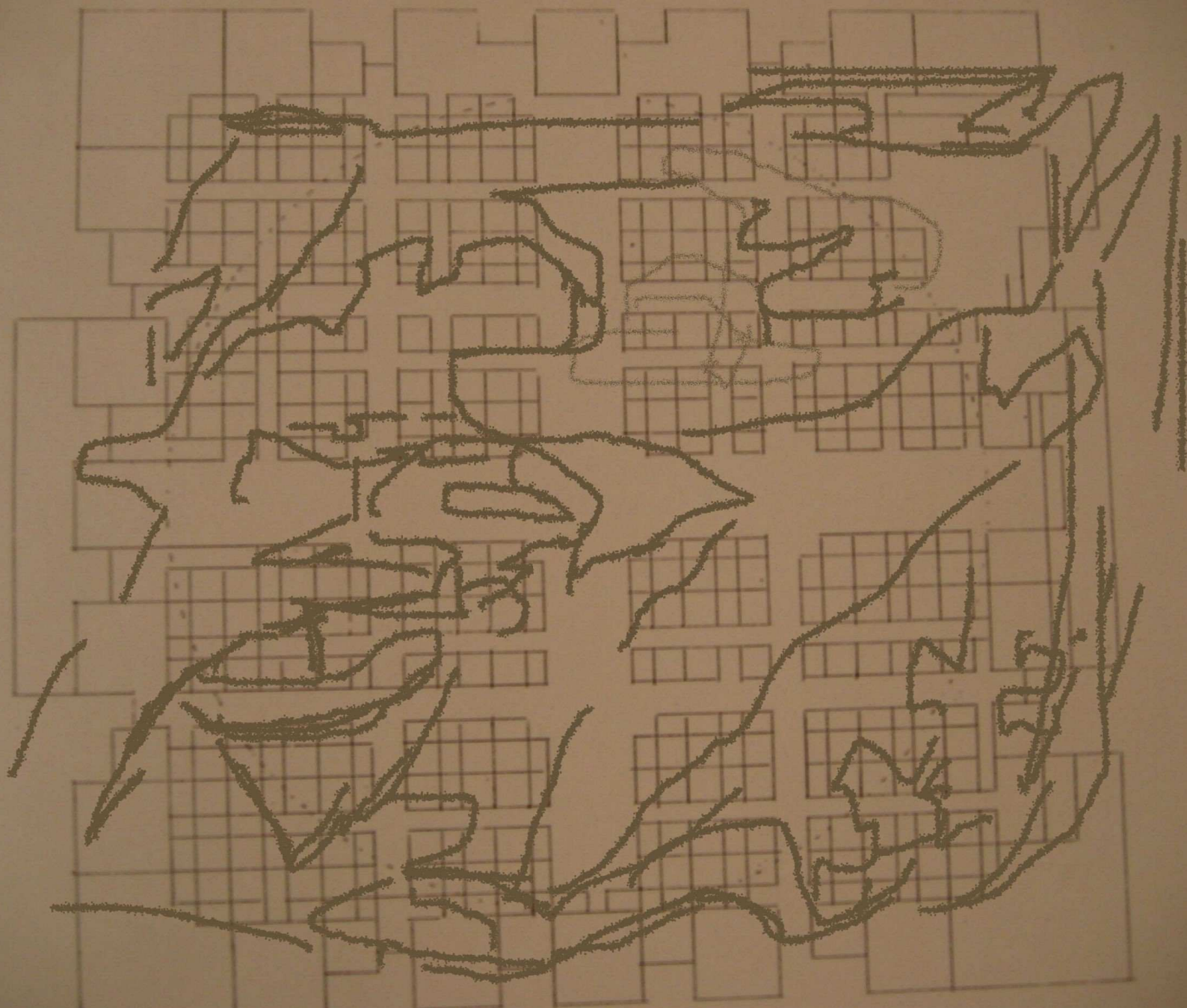


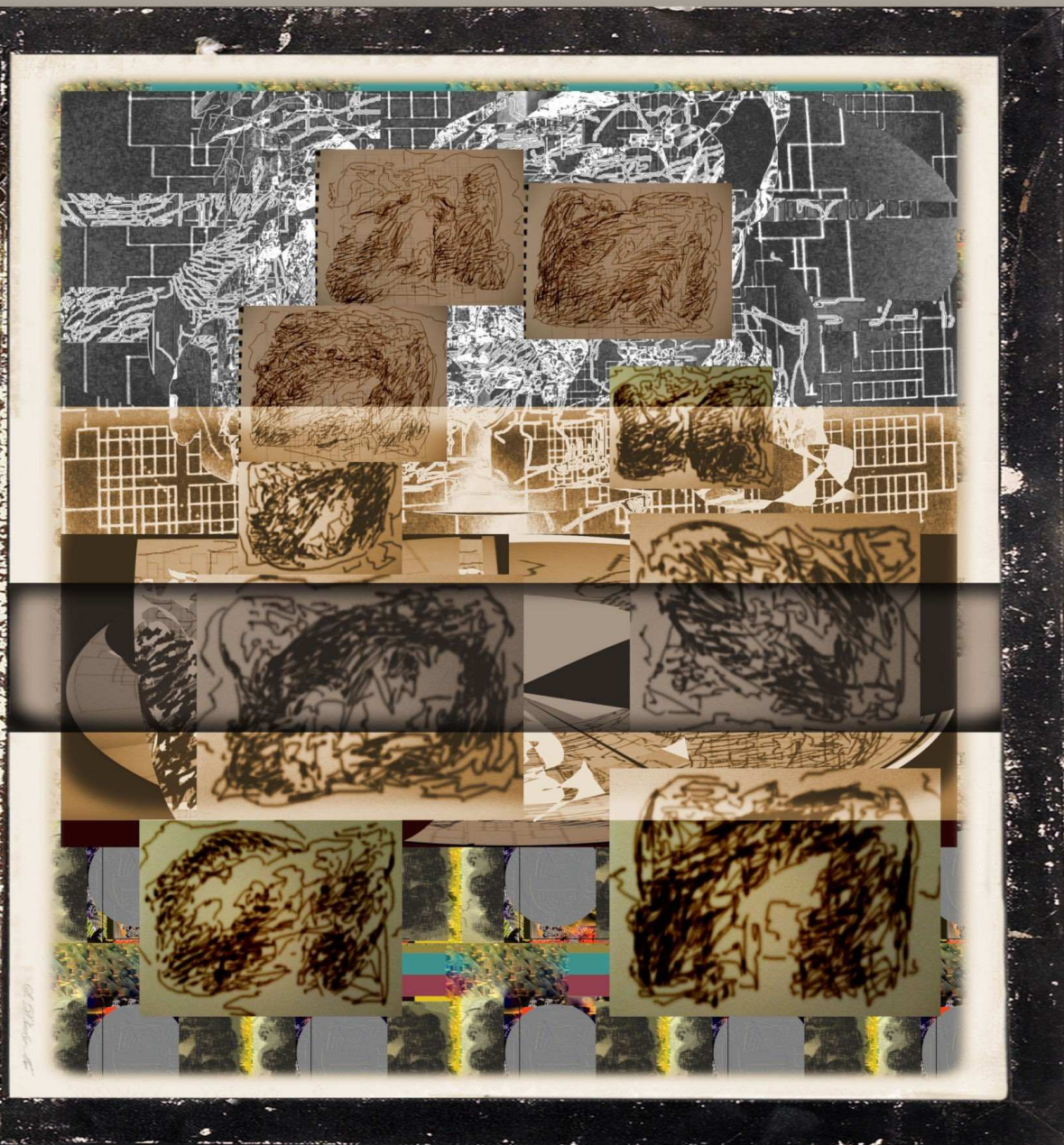


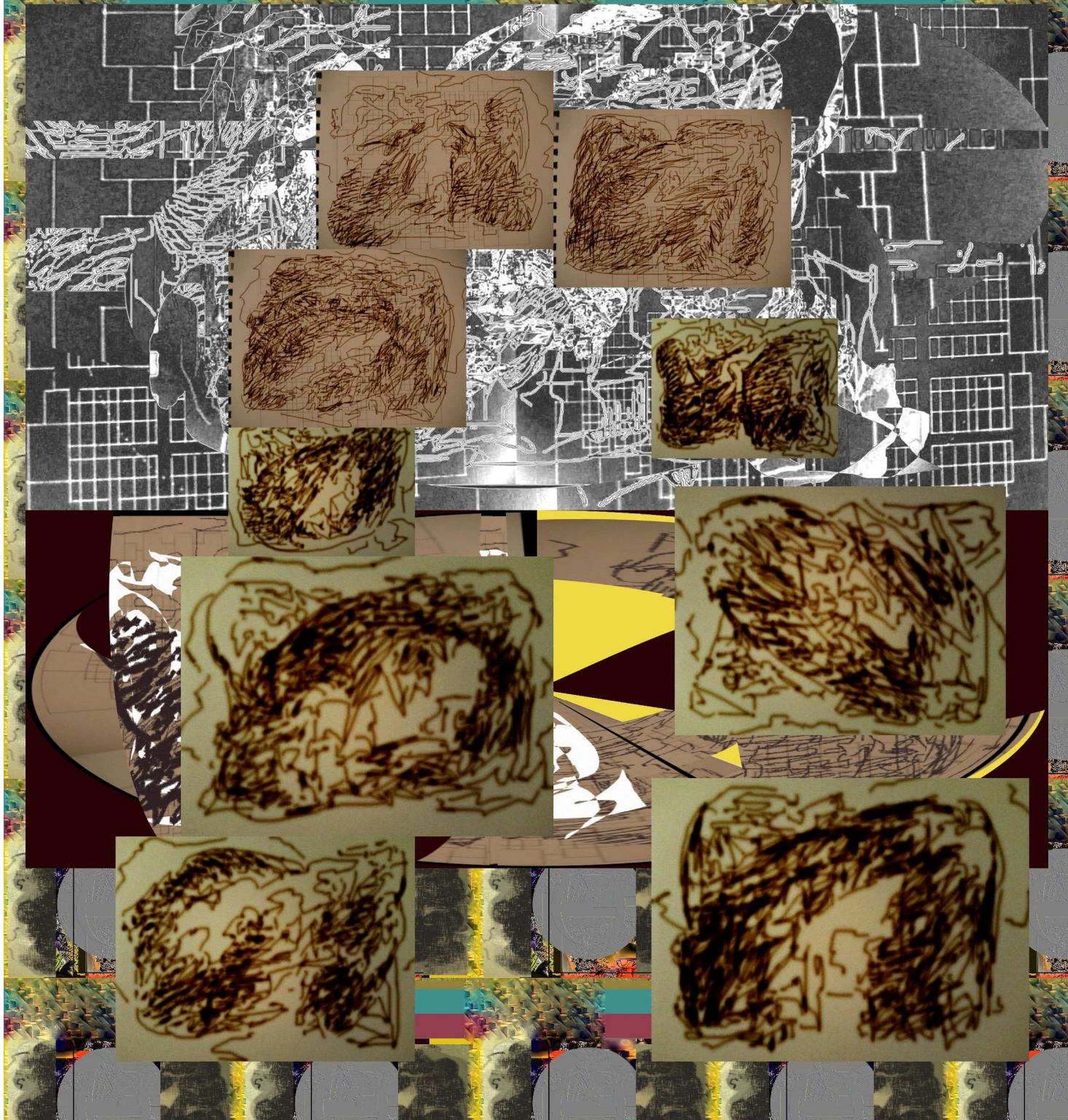






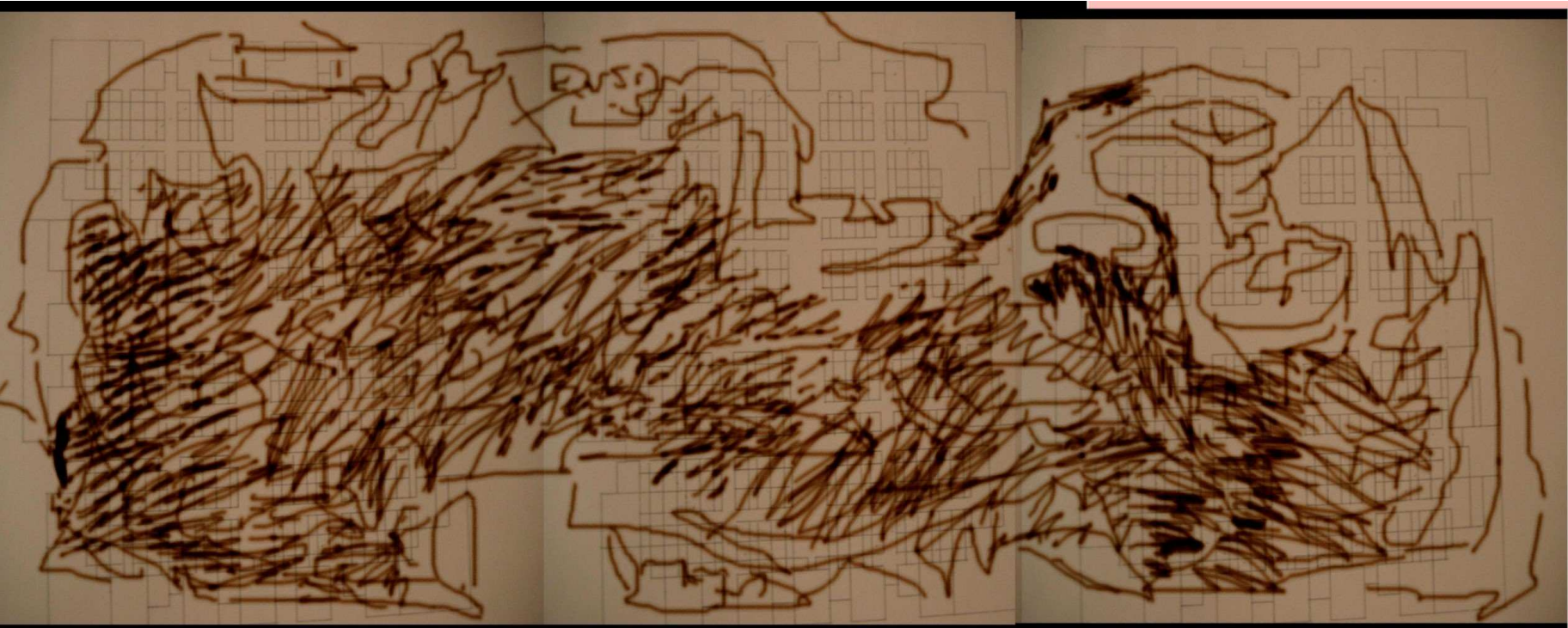


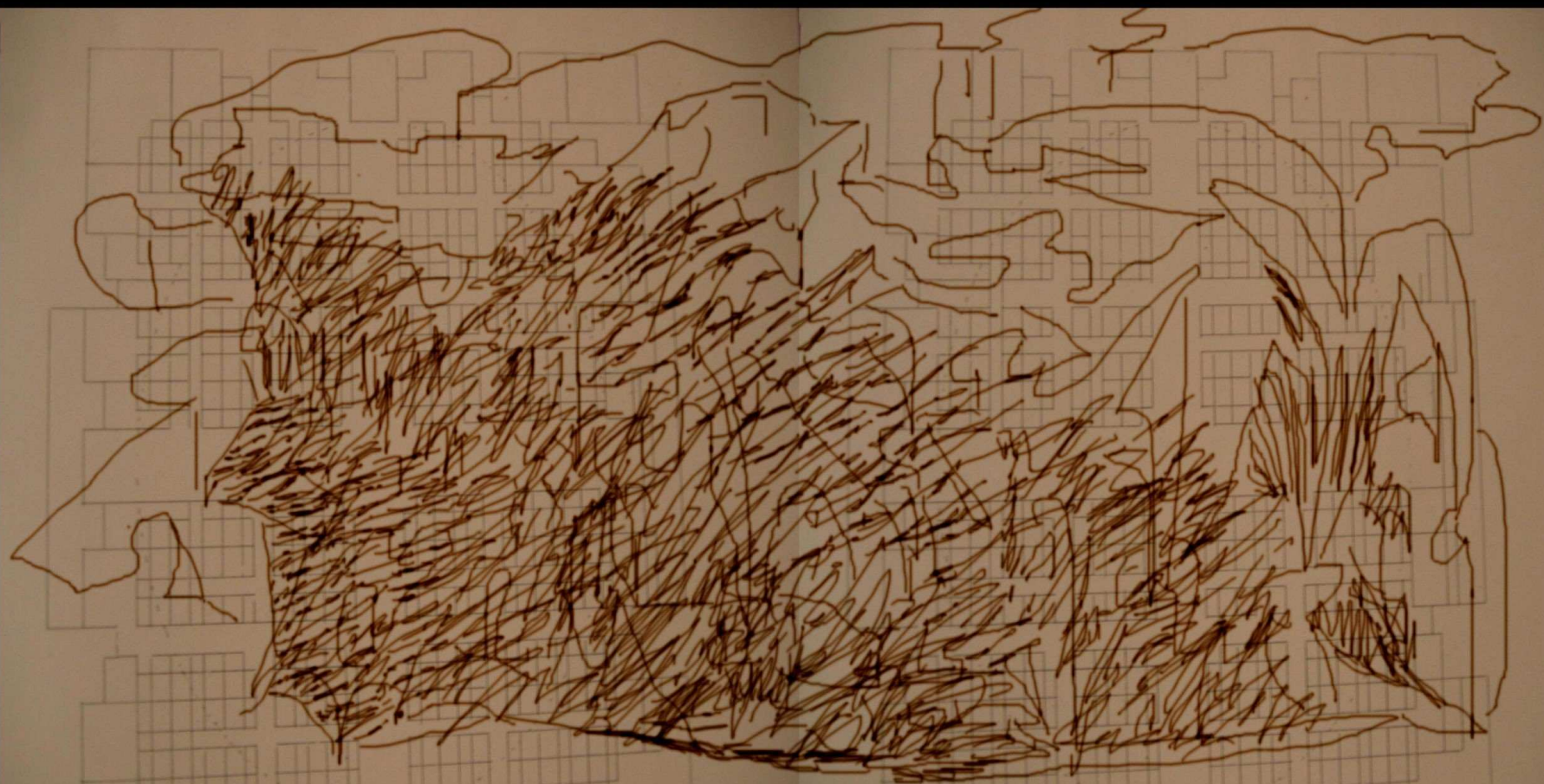


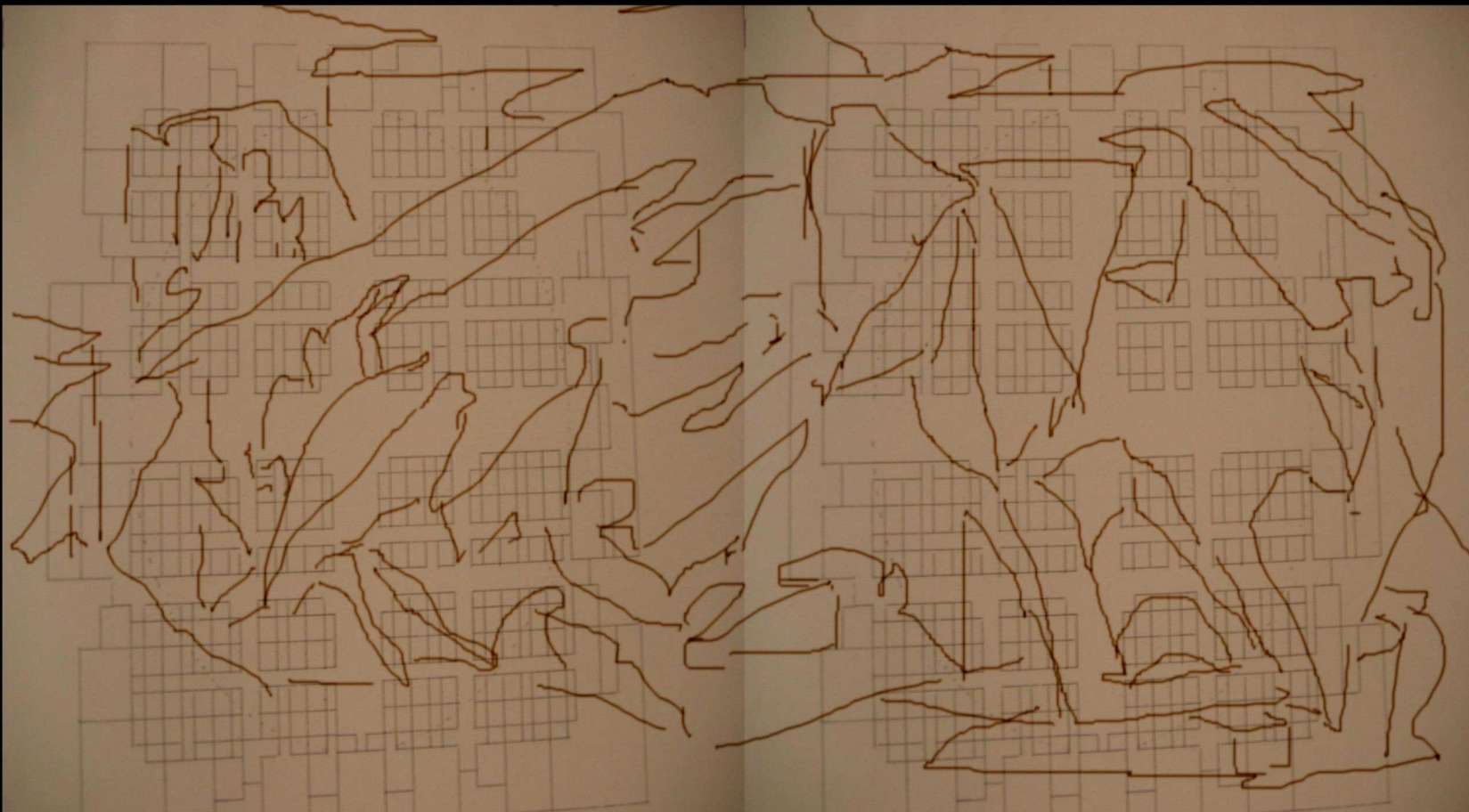


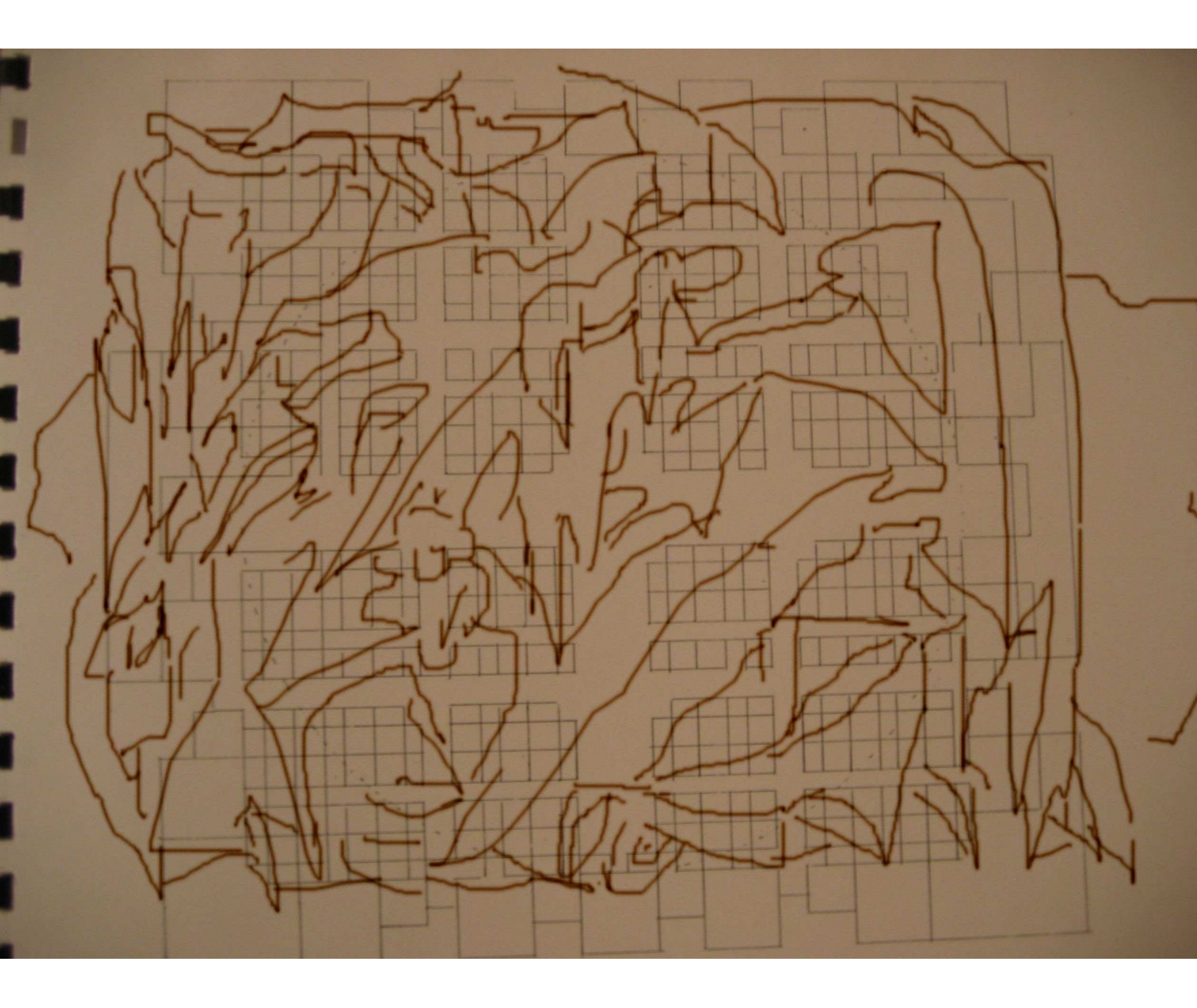




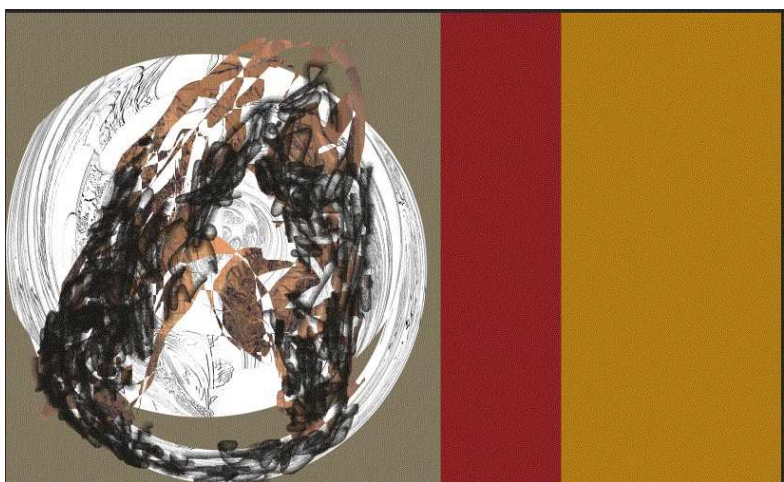


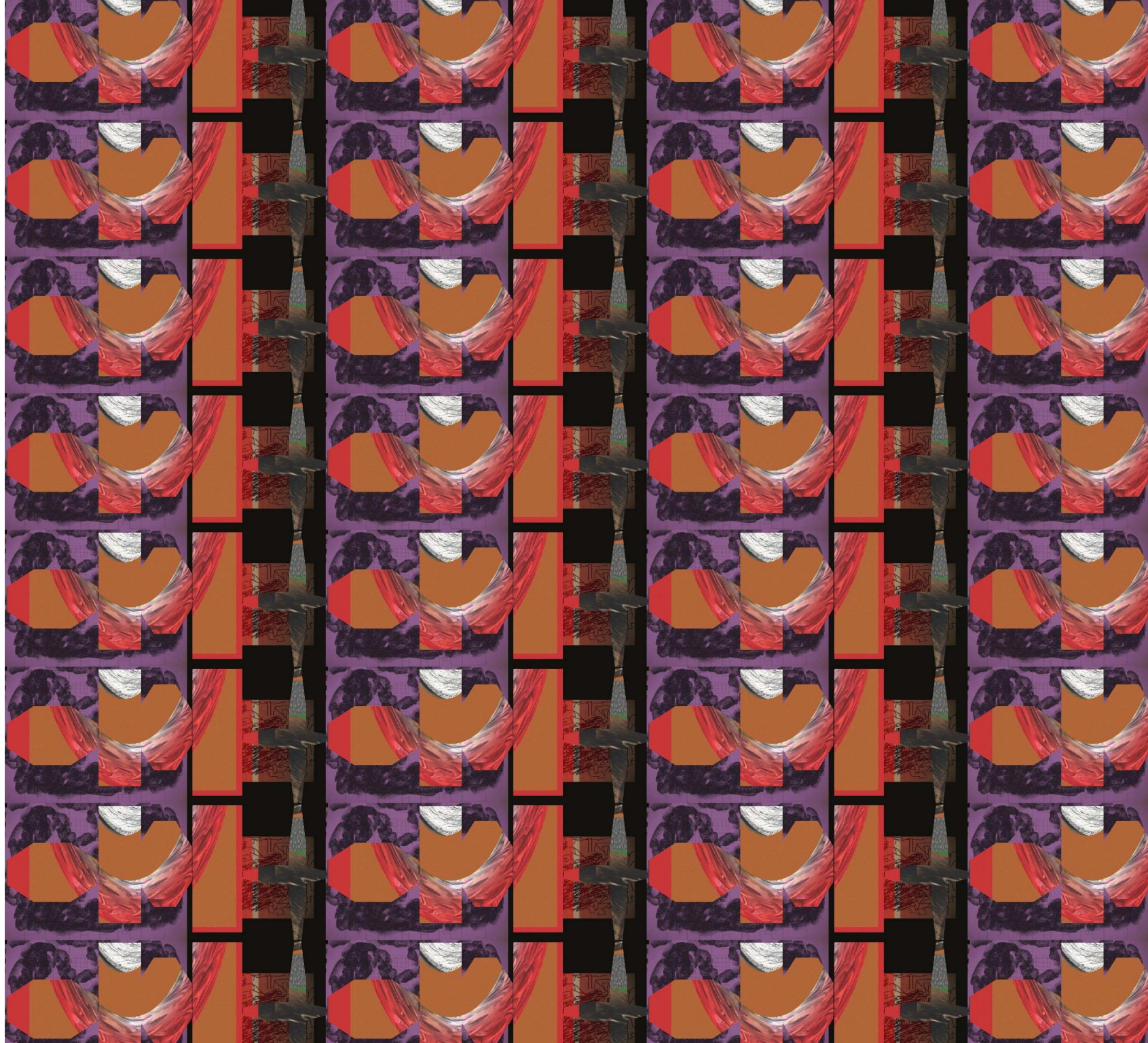




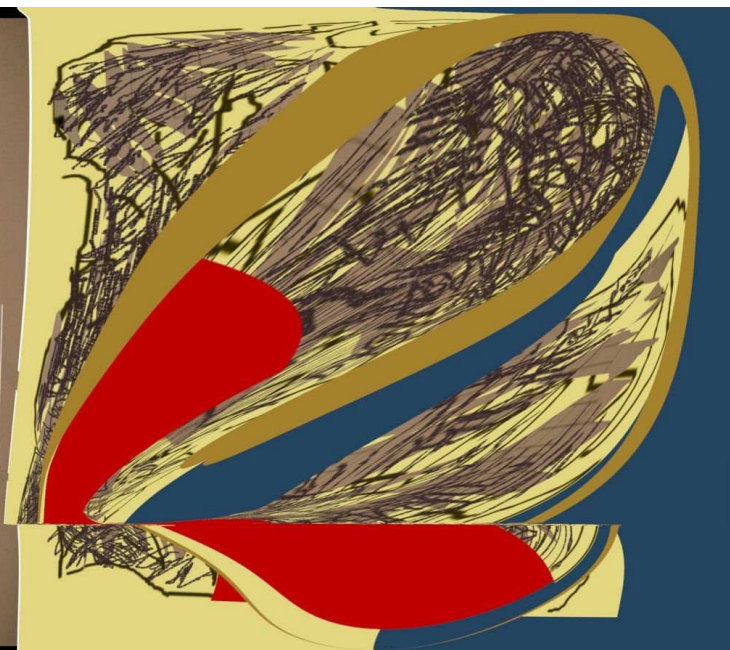
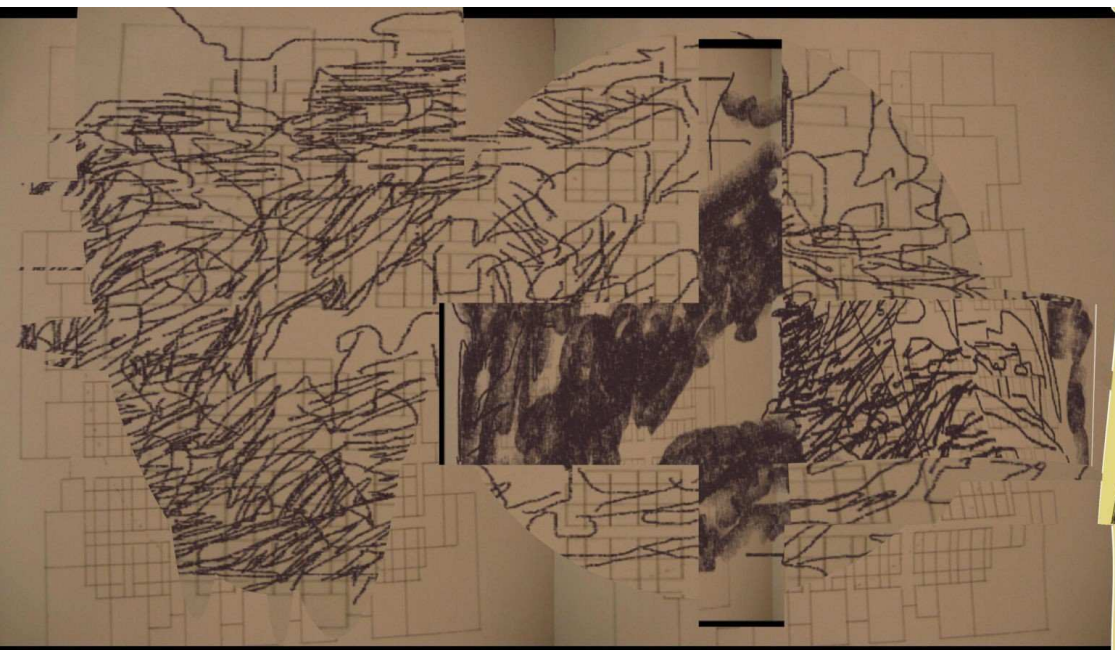


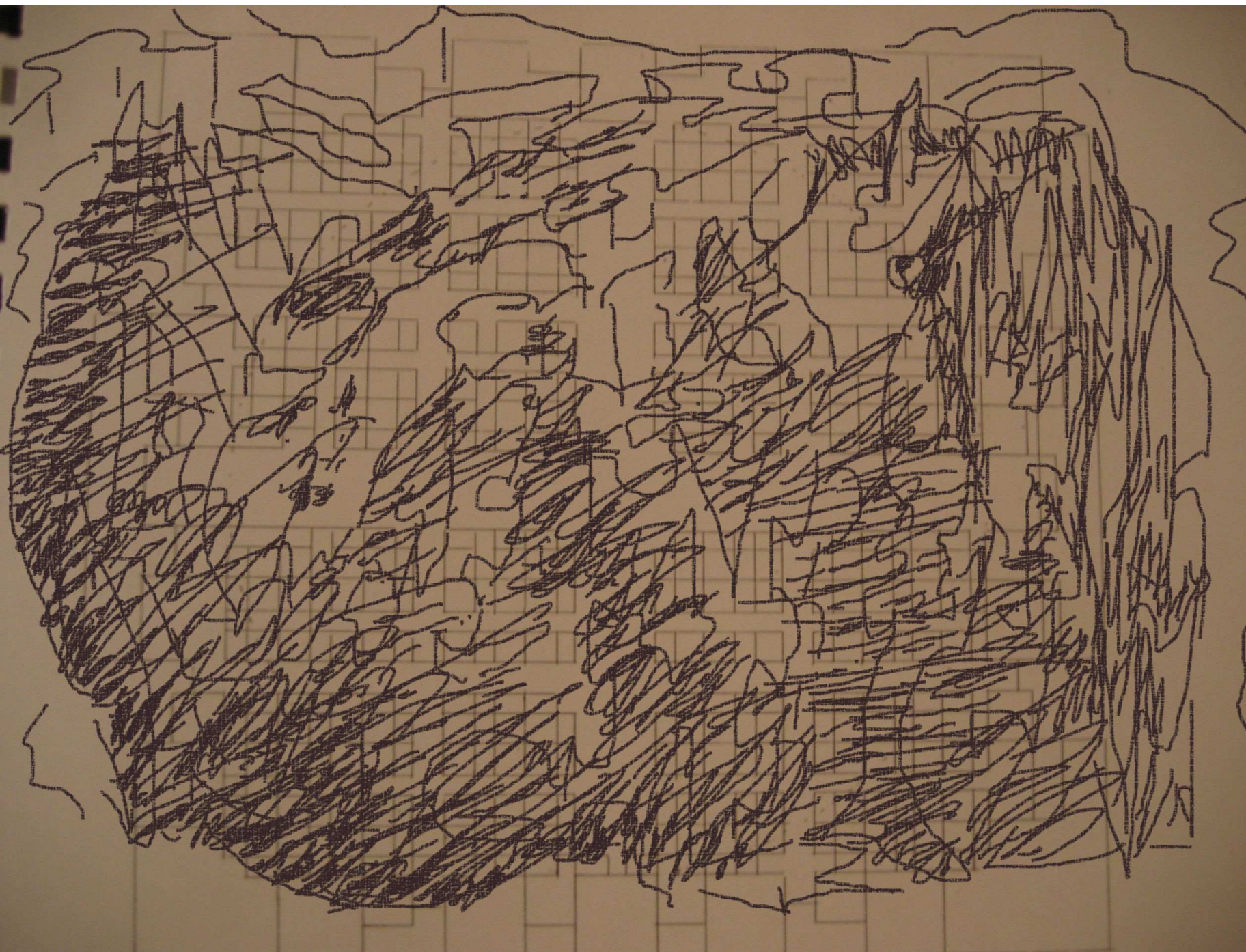


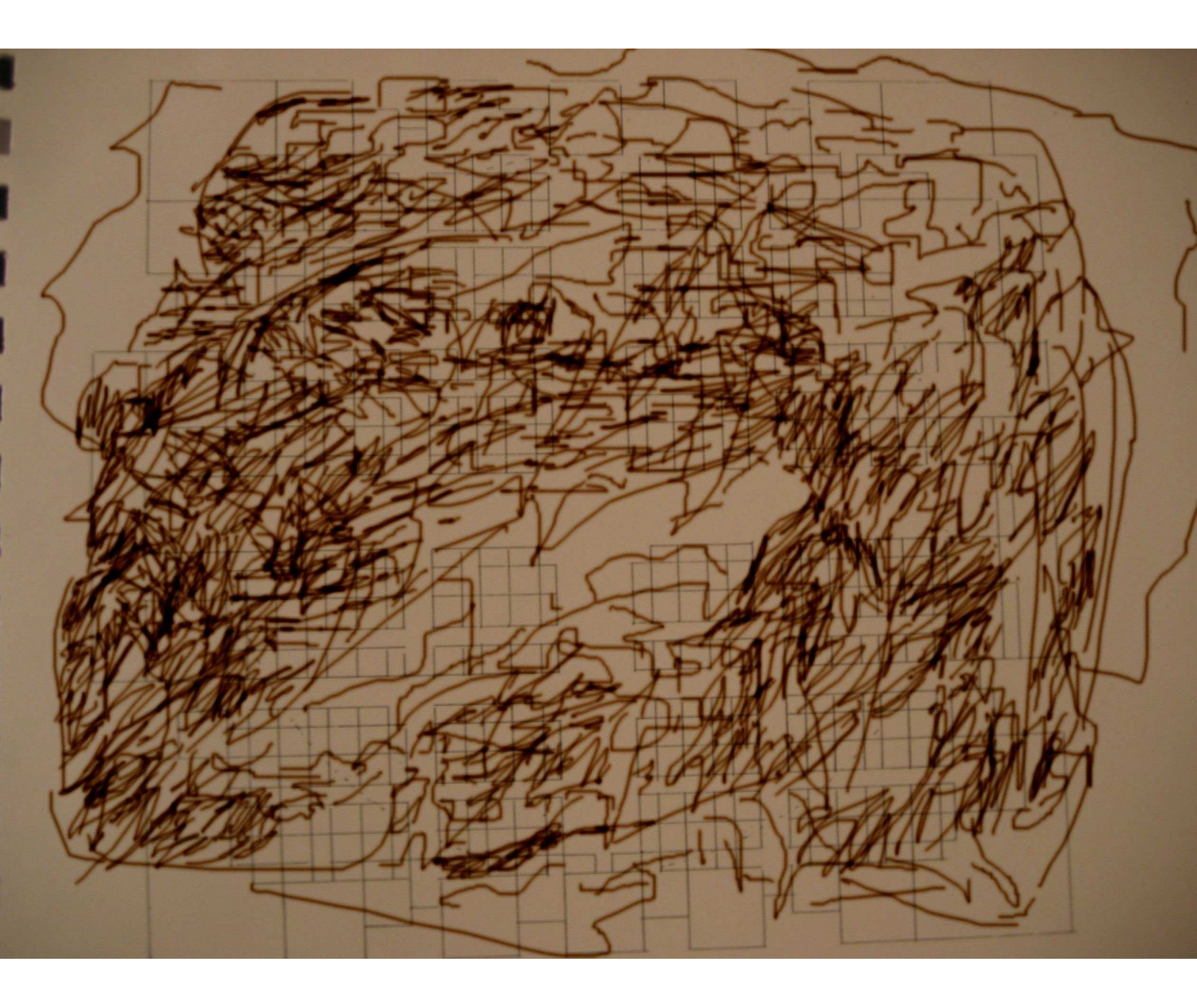


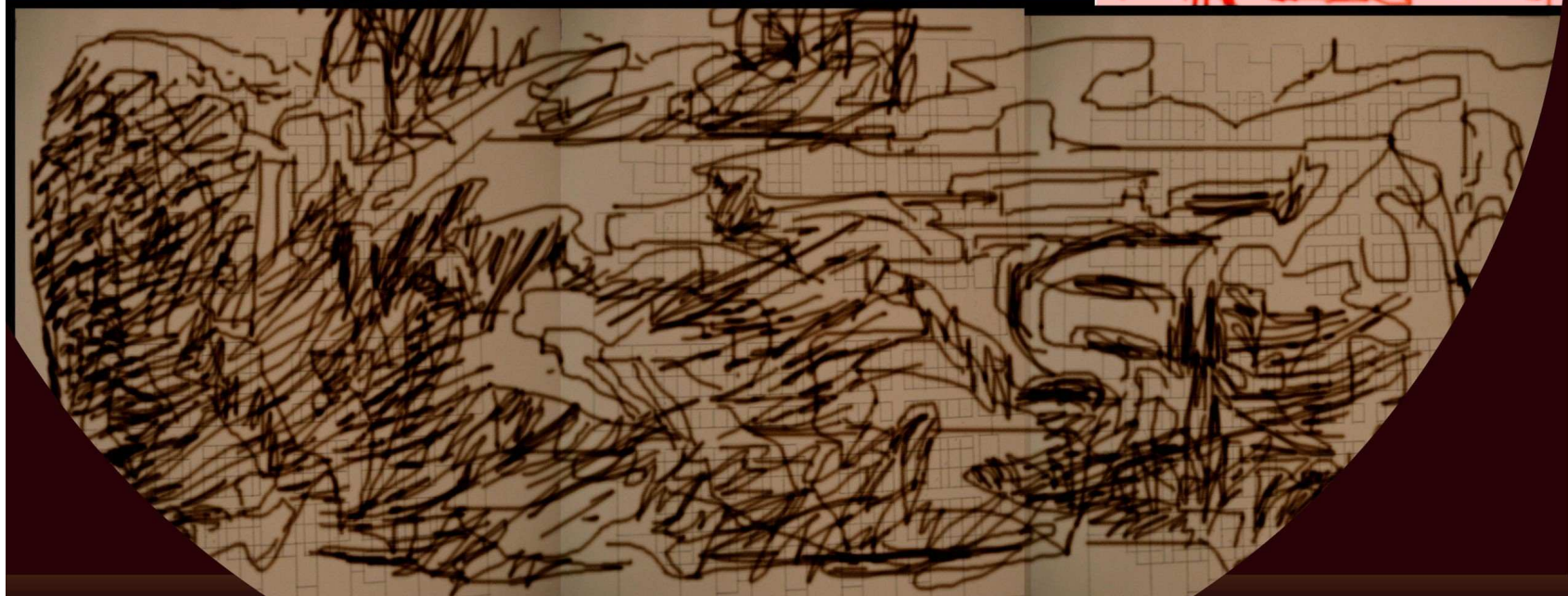


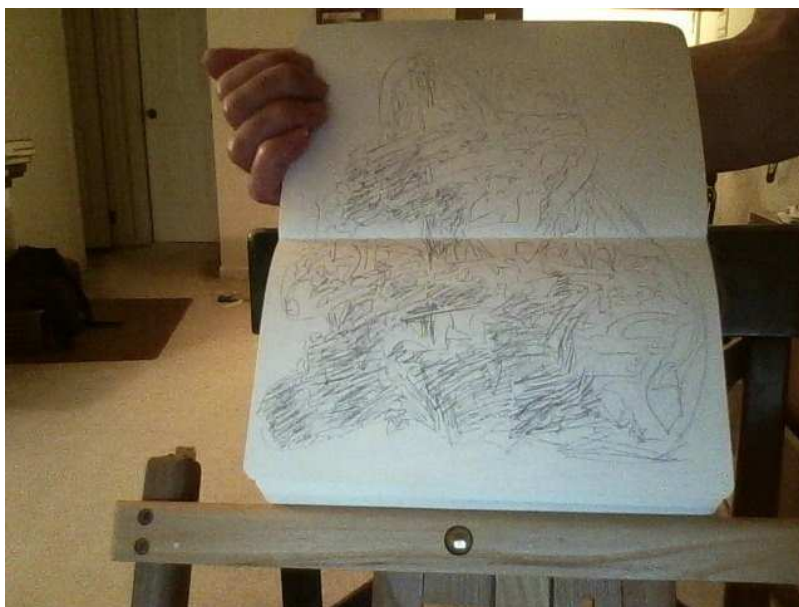


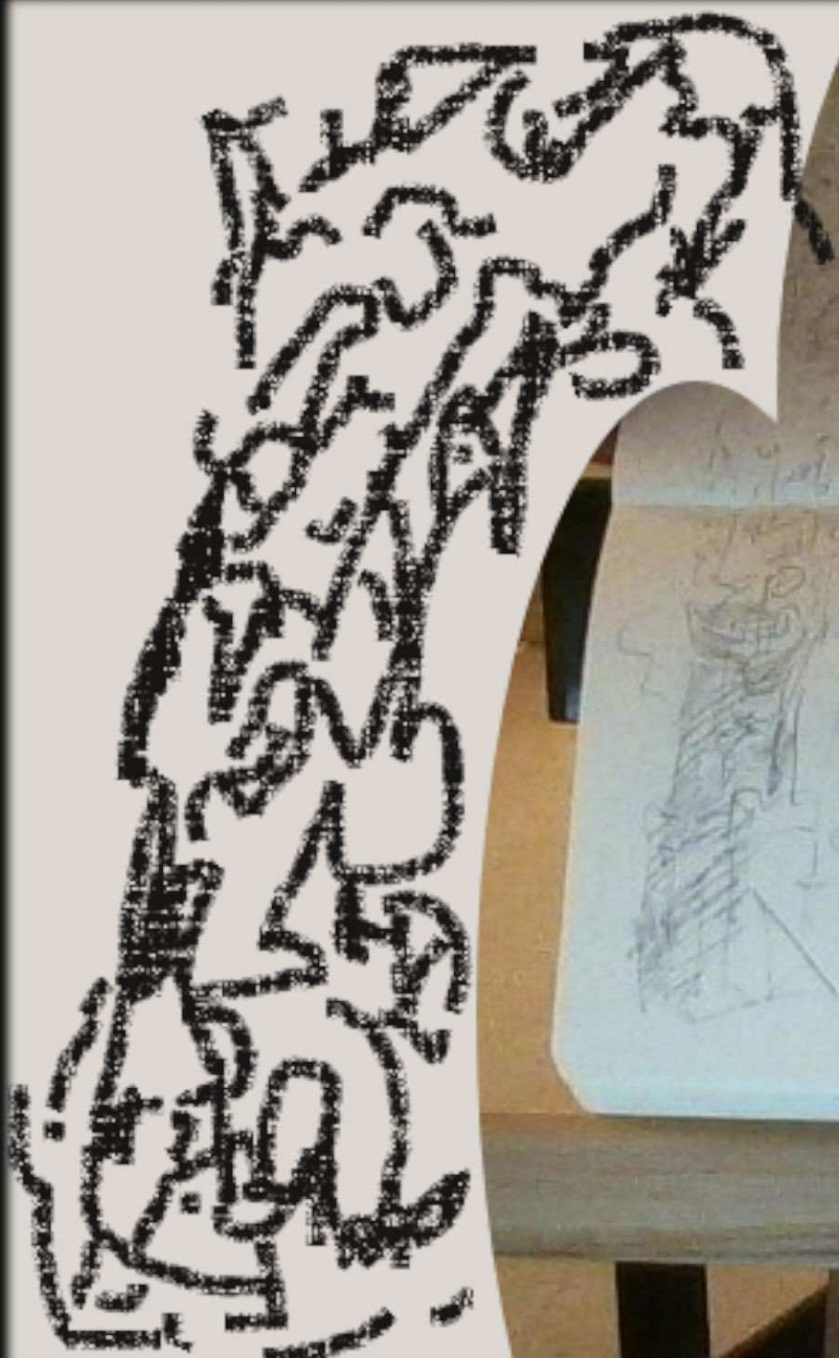


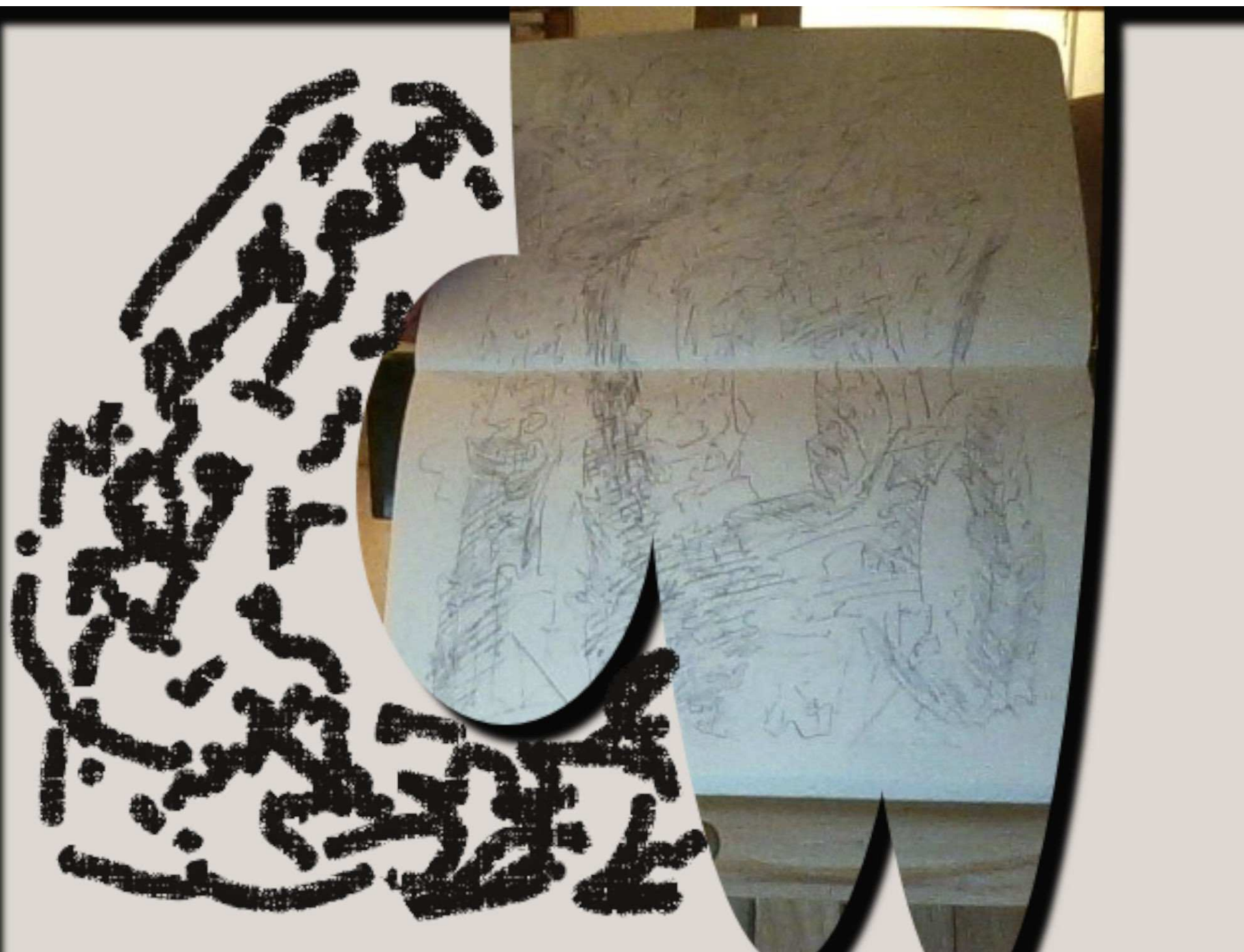


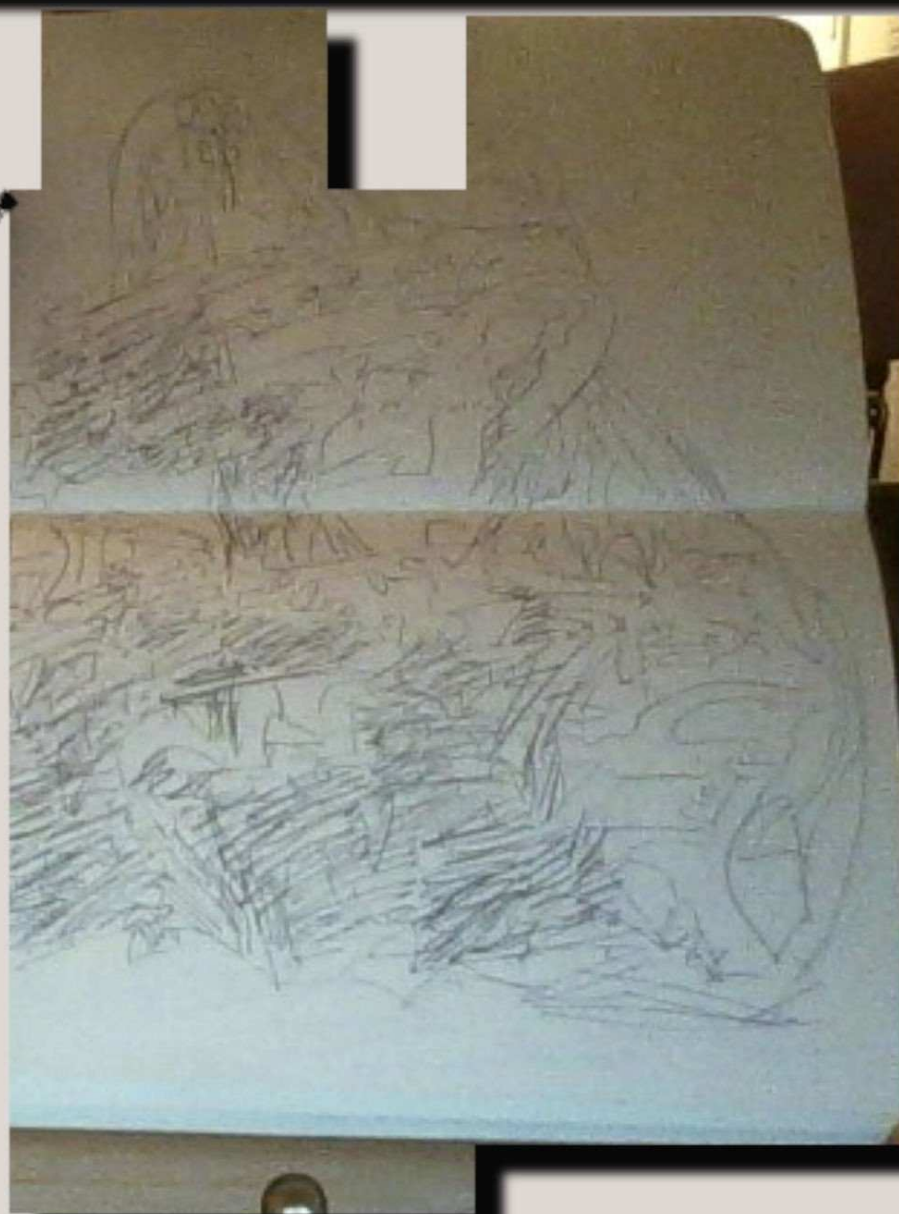
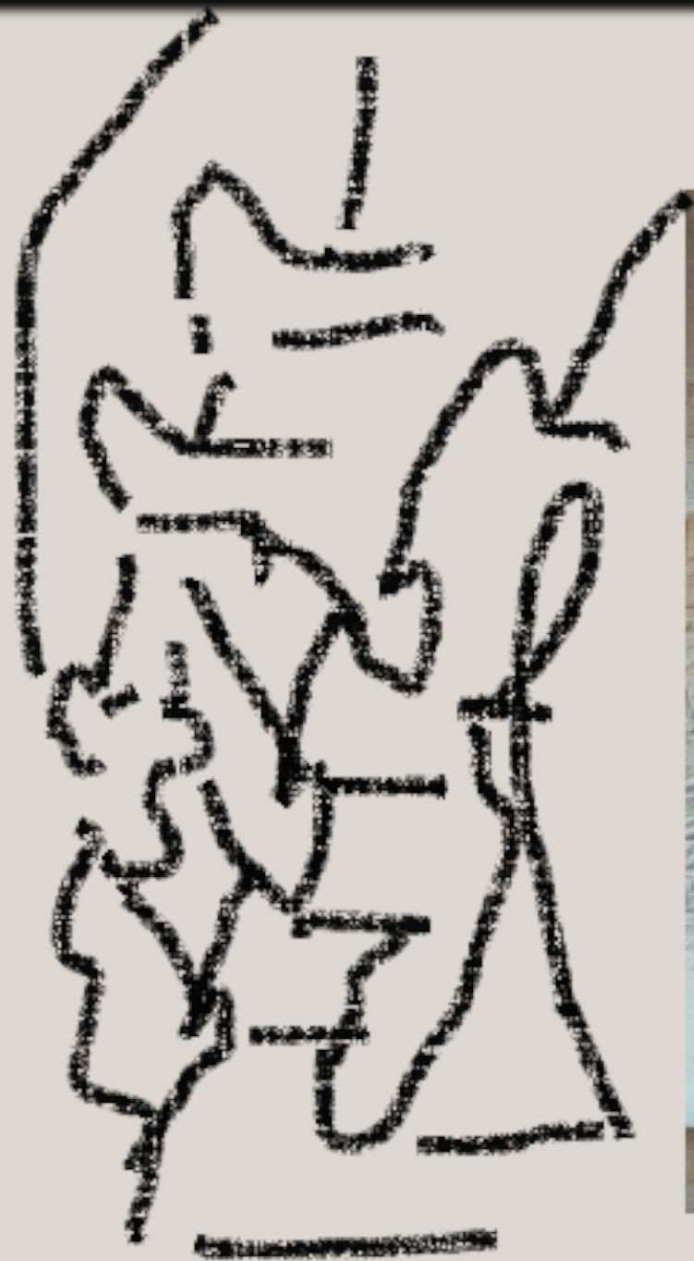








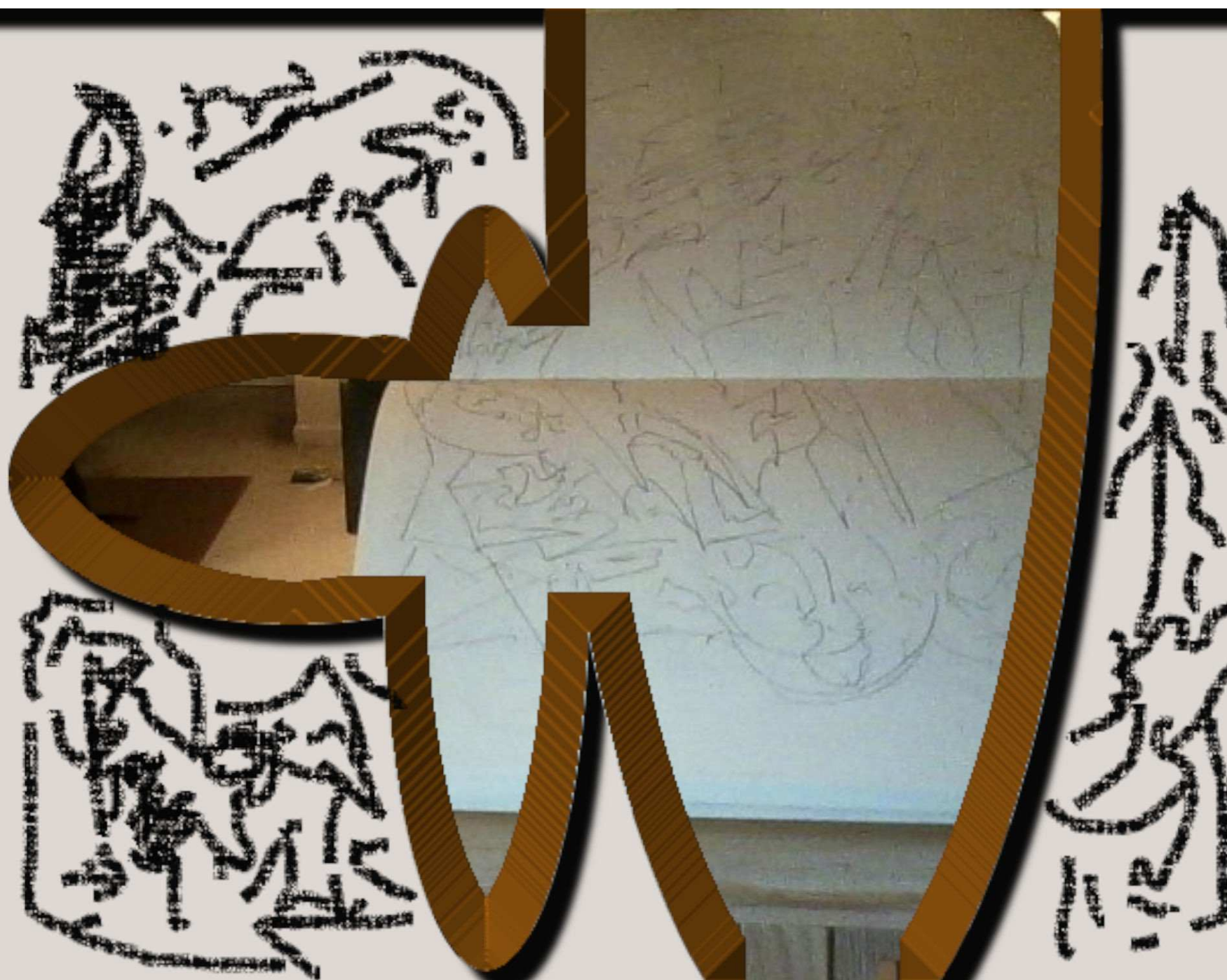




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